The Instrumentalist

The Magazine for School Band and Orchestra Directors

VOLUME II NUMBER 5

MAY-JUNE, 1948

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Something New in Band Seating Plans

C. B. RIGHTER
University of Iowa

MOST band directors have been dissatisfied with the old seating plans which were inherited from the Silver Cornet Band era, but few have attempted to do anything to correct the situation.

Some small bands still use cornets and trombones on the right and woodwinds on the left, but the larger symphonic groups have generally followed the newer pattern of clarinets on the left and other woodwinds on the right. There still seems to be no accepted plan for the disposition of the brasses. The horns are usually buried in the center of the band, with the trombones on the far right and the cornets and trumpets at the left rear or in the center behind the horns.

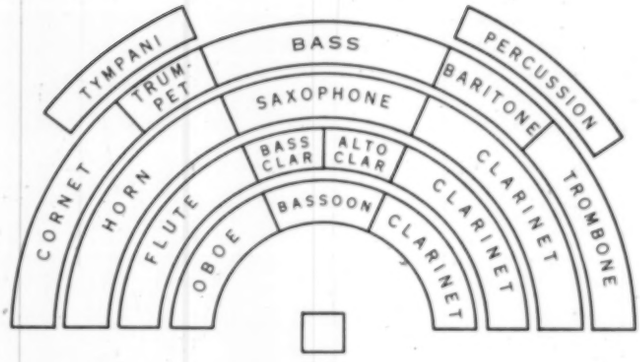
Very definite criticisms can be leveled at most of the seating plans which are now accepted as standard. Specifically, with the trombones on the far right and the cornets center or left-center toward the back of the band, the tonal balance between these important brass sections leaves much to be desired. An even greater loss results from the placement of the horns in the center of the band midway back. In this position the horns become almost completely submerged, partly due to the fact that their tone blends too easily with that of other instruments, but chiefly because their bells are directed downward and back in such a manner that the tone is actually lost to the listener.

The same loss of tone because of the *direction* in which it is projected applies to the flutes when they are placed on the right of the director. The flute tone is weak in any case, but when it is thrown toward the back of the band the result is quite hopeless. Moreover, the practice of placing oboes, flutes, and bassoons on the outside at the right makes it difficult for these instruments to hear one another and hence to achieve a proper blend and balance.

Faults of Old Systems

The writer has experimented with many different seatings over a period of several years and has been dissatisfied with all of those in common use. The three chief weaknesses seemed to be, in order: 1. Lack of flute tone; 2. The "covering" of the horns, especially in solo passages; 3. Poor balance between cornets and trombones, with too much cornet tone when the cornets were partly facing the audience.

To correct this situation it seemed essential to have the flutes and the horns on the conductor's *left* in order that full advantage might be taken of the directional characteristics



Flutes, horns and cornets belong on the conductor's left; the "color" sections should be grouped in the center.

of these instruments. This move dictated a radical change in the location of the clarinets, but there seemed to be no valid reason for always having the clarinets on the left. The placement of the cornets on the extreme left seemed quite logical for two reasons: 1. They would balance the trombones by being in an exactly corresponding position; 2. They would not be blowing directly into the audience. A possible weakness was suggested, namely, that the distance between these lead brass sections might make it difficult for them to keep together. As is often the case, however, actual practice disproves preconceived theories. With the trombones and cornets at the extreme right and left of the director, these sections are able to hear one another without difficulty, and they seem to gain in independence and clarity, without any loss to the general balance of tone.

Obvious Advantages of New Grouping

The chief gain from this new seating plan, beyond those which suggested its use, is that the "color" sections of the band (clarinet, oboe, flute, bassoon, horn, alto and bass clarinets) are all fairly well concentrated in the center of the band where they can hear one another and be heard by the audience. A secondary advantage is that the saxophones are near enough to the "color" group to contribute to it when occasion demands, but are also well-located to give a solid harmonic and melodic basis to the musical structure.

It should perhaps be said that this placing of the horns will not be wholly satisfactory for a band which plays music

calling principally for harmonic "afterbeats" in the horn parts. When such parts do occur, they must be handled with discretion; but where the horn parts are essentially melodic, this arrangement is ideal.

The new plan outlined herein is being used for the second season by the University of Iowa Concert Band and, on the basis of this test, it has proved to be far more satisfactory from every standpoint than any of the many seating plans which have been used in the past. Other directors are urged to use it on an experimental basis. If weaknesses which have not thus far become apparent should fail to materialize under a broader use of the plan, it seems reasonable to predict that the new method of seating may eventually gain common acceptance, at least among the larger bands.

NOTE—We would like to hear from other directors after they have tried the seating plan described in the above article. —The Editors.

CHICAGOLAND MUSIC FESTIVAL

The 19th annual Chicagoland Music Festival will be held August 14 in Soldiers' Field, Chicago. More than 5,000 persons from all over the United States and Canada will probably participate. Some twenty preliminary festivals are being held during the spring and summer at Spokane, Wash.; Gary and Elkhart, Ind.; Peru, Sterling, Waukegan, Urbana, East Moline, and Peoria, Ill.; Cedar Rapids, Iowa; Green Bay, Wis.; Grand Haven, Mich.; Minneapolis, Minn.; New Orleans, La.; Lynn, Mass.; Omaha, Nebr.; and Buffalo, N. Y.

Contests will be staged at these preliminary festivals for bands, choruses, soloists, and baton twirlers. Winners will compete in the finals in Chicago. Contest rules may be obtained by sending a stamped, self-addressed number 10 envelope to the Festival Director, Tribune Tower, Chicago 11, Ill.

YOUNGSTERS PLAY AT MICHIGAN CLINIC

Cornet section of young players reading elementary band music. The Midwestern Conference at the University of Michigan drew a crowd of 700 from the midwest, including participants, guest conductors, students, and music teachers. Among participating groups were the University bands and symphony orchestra, and the All-State High School band, orchestra, chorus, and college youth chorus.

THE "NEW LOOK" IN STRING PLAYING

A SHORT COURSE IN CONDUCTING

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2. **Know what you are actually getting.**
3. **Know how to change 2 into 1.**

CLIFFORD COOK
Oberlin Conservatory

HAVE you noticed that bows are being worn longer this season? It is a longer time between rehairs, due to inflated prices, and the ring of silver as well as the click of ivory is being heard regularly in our studios and concert halls these days. This effect is called "using the *whole* bow" or "getting your money's worth." Transfixed gazing at the ceiling, frequently interrupted by rapid fluttering of the eyelids, is now passé. The new look is here, for better, for worse.

Virile, athletic playing—freedom of the bow arm—symphony men and high school students alike bowing like a bunch of "relatively" carefree apes, each trying to play louder than everyone else—perhaps the new look in bowing prompted Leonard Liebling, as quoted by Virgil Thomson, to feel the need for a violin concerto for the left hand alone. The study of division, both long and short, might well be applied to bowing nowadays.

Color for the Left Hand Alone

Along with the new look in bowing we see a constant, nervous whirr of vibrato. We already have stringed instruments of various colors, said to possess eye appeal for children. If we paint the colors of the spectrum on the fingers of the left hand, we shall not only put more color into our playing but shall also have the perfect check on vibrato. When we vibrate so fast that these spectral colors merge into a light blur, we have the new look in the left hand.

A few carefully selected dance steps also enter into the new look of our young concert violinsts. In fact, this new school of ballet dancers makes Mischa Elman, formerly considered a fancy dancer of no mean ability, look like a sturdy, immovable oak. The heel-toe-heel (or rockabye) step is reserved for really important climaxes. It suggests temperament no end. No doubt it shows the influence of the atomic age.

Beauty? Phooey!

Listen to the "warming-up" of string players and you will hear mountain-goat-like leaps from one to another of the more difficult passages of the more difficult concertos. In all this technical orgy, this maelstrom of speed and mechanical precision, there is, for one listener at least, very little that is beautiful. Speed and hysteria *may* have a beauty all their own. Certain it is that the younger generation in our high-strung time is much too busy and preoccupied to enjoy quiet, reflective beauty—the beauty of relaxed serenity, of mature spirit.

Have the recent lean years in string playing driven us to a sort of prostitution of the instruments? Must string playing be perpetually adolescent? No, let us close this fashion note on a more optimistic tone—the latest is that, as yet, no lines are forming to fight for our nylons (A strings).

NEW MUSIC ROOMS

DALE HARPER
Supervisor of Instrumental Music, Euclid, Ohio

Years ago large groups rehearsed in the attic or boiler room. Then we were assigned to an algebra room or barn-like auditorium. Now we may have quarters suited to our needs.

THE accompanying sketches of plans for two music rooms show the outlines of one recently completed for Shore High School at Euclid, Ohio, and another which is under construction in the new $4,000,000 High School being built in the same city.

Both rooms are acoustically treated and equipped with stepped floors. A special feature included in the design of both rooms is accessibility to the auditorium. In each case the room was placed next to the stage.

Sound proofing was also an item of major concern. Both rooms have completely sound proof walls and double sound proof doors. Even when the full band is rehearsing, no sound is heard in the halls.

Oversize doors, four feet by eight feet, are placed wherever the students pass while carrying instruments. Doors to storage rooms and exits are all oversize. Each room features two doors in the storage room, so that there is one way traffic both entering and leaving. No jams or scuffling occur in these rooms.

Both rooms feature direct access to the outdoors and are located on the route to the football field, so that the band may pass from the rehearsal room without going through the halls of the school.

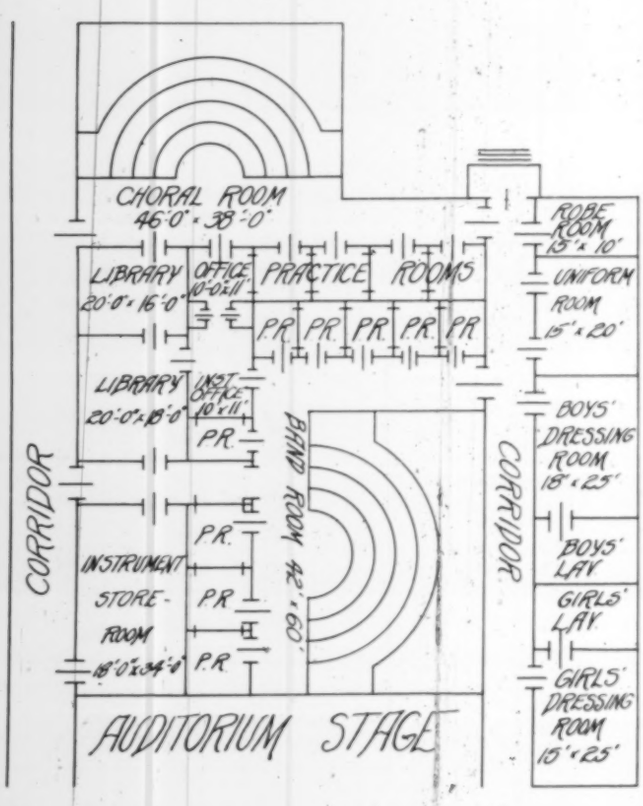
Lack of ground space prevented the installation of practice rooms in the Shore room. Soundproofing and adequate doors, however, permit the use of the entry, the office, and the storage room for practice by various groups.

In the new High School building all ten practice rooms are visible from the office, since the separating walls are thermite glass. Thus the rehearsal room and all the practice rooms can be observed at a glance from the director's office.

The new High School plan provides separate rooms for instrument storage, music library, and uniforms. Boys and girls lavatories and dressing rooms are planned for joint use of the music department, and the dramatics department in presenting plays.

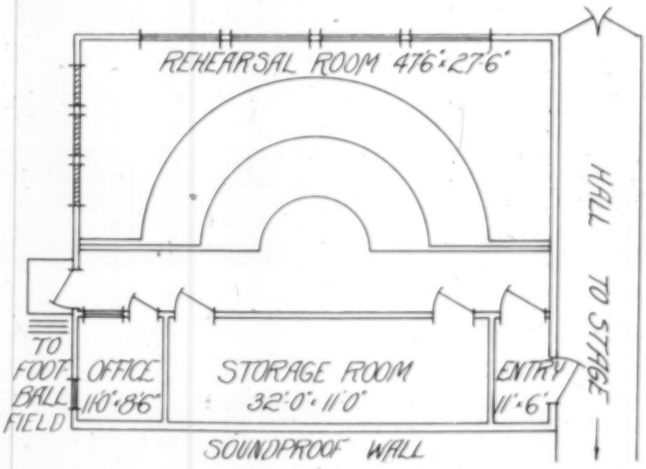
The choral room is also a part of this unit, and the offices of the two directors are not separated by doors. Adequate space is provided for all musical activities in a high school of 3000.

The plans are a unification of ideas of the architect, Harry Fulton; Superintendent, Russell Erwine; and Instrumental Director, Dale Harper.



FLOOR PLANS OF NEW MUSIC ROOMS IN HIGH SCHOOLS OF EUCLID, OHIO

Music rooms should be acoustically treated. Walls should be sound proof. Floor levels are stepped so as to provide visibility. Direct access to stage and football field essential. Office space is provided for directors. Practice and rehearsal rooms are visible from offices, since connecting walls are of thermite glass. Doors where students pass with instruments are 4 x 8 ft.



PART OF NEW BAND ROOM, SHORE HIGH, EUCLID, OHIO

Rehearsal rooms must have plenty of light, preferably indirect or diffused. Instruments, cases, music and all equipment are kept in a separate room. Even the "cluttering" effect of a teacher's desk is absent here.

NOTE—The foregoing article is one of many to appear in a compilation of practical ideas, serially and/or in book form in the near future.—The Editors.

Peoria, Ill. Citizens Urge Revision of Tax Law

Citizens of Peoria, Illinois recently presented a bill before the Illinois legislature urging a revision of the State Band Tax Law to include symphony orchestras under its provisions as well as municipal concert bands. The majority of state band tax laws, in the more than 32 states having them before the war legalized the enacting of city ordinances for the purpose of assessing taxes (usually not more than two mills) in order to maintain municipal bands.

The Peoria Symphony expects to benefit through the revision. A band shell estimated at $75,000 will be built from funds accumulated from the local tax, and musical entertainment benefiting the entire community will be provided. "Making Peoria a Better Place to Live—Through Music" is the end result. Why not give your community more Music? Investigate your state band tax law. This law should include authority for the construction and maintenance of band shells, provision of musical entertainment, and inclusion of the symphony orchestra under local budgets.—*Music Trades Magazine.*

Spencer Green, Jay Hinshaw Open Fine Arts Placement Service

A new placement service for teachers of music, art, drama, and speech will be opened in Chicago, June 1. Spencer Green, dean of the school of music of Illinois Wesleyan, Bloomington, and Jay Hinshaw of the vocal faculty of the same school, are the executive personnel of the bureau. Both men are music educators of broad education and mature experience. Developments at the present time and in the foreseeable future in the field of fine arts education makes the establishment of a specialized agency entirely practical, according to Mr. Green. The new office will be located at 25 East Jackson Blvd., Chicago 4, Ill.

Elkhart (Ind.) Schools Given New Steinway Piano

Although Dave Hughes at Elkhart already had a grand piano, the local Lions club gave him another. Now piano duos on two grands can be featured, and students can practice on a grand. Joe Grolimund of H. & A. Selmer, president of the Lion's Club, was the moving genius in the expansion of piano activity. Elkhart schools have 15 bands, symphony orchestra, 60 baton and flag twirlers. Band uniforms include overcoats. But a good collection of concert grands on the stage helps round things out.

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"The Atomic Bomb" "Wings Across the Sky" "The Fighting Trojans"
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for your parts

Mr. Administrator——

MUSIC FOR EVERYBODY

"Education Is What's Left After You've Forgotten What You've Learned."

JOSEPH SKORNICKA
Milwaukee, Wisconsin

THIS definition of education has had an important influence on my personal thinking for many years and is a basis on which guidance may be provided to students of all ages. Educators have always claimed that it is never too late to learn anything as long as the desire and the opportunity to learn are present.

In most instances, the student has the widest latitude in making choices of subjects that will meet his present and future needs. The choice may be intelligent if he has selected his vocation or profession. He may not be ready to make up his mind upon entering high school, and therefore may choose many cultural subjects that will widen his horizons and provide a pleasant school life.

We know that people of all types like music because it is a common ground on which they gain a new understanding of others. Music is the common denominator of human relations which finds almost unanimous support by our citizenry. That is why the arts have become an integral part of our educational system and are taught at public expense just as all the other subjects in the school curricula.

Our Mental Health

The mental health of our nation has been discussed widely in recent years. It has been stated that we have provided for the physical health of our school population, but have neglected the mental health to such a degree that we are in a dilemma as to how to cope with the gigantic problem. The "learning process" and "learning readiness" has been re-discovered in the light of our new findings.

We may even go farther and add to the above picture, the mental health of our teachers. In many instances this situation has complicated the picture considerably, and increased our concern over the problem. It becomes apparent that the good educator will utilize every tool at his disposal to provide a learning situation that is as near the ideal as he can find and one which must assuredly include the arts as a vital factor in that situation. It behooves all teachers to give guidance in whatever subjects may provide the means of keeping students working at capacity and interested in their school activities. It should not be uncommon for the academic teachers to recommend music for their students, and thereby tie them to the school socially. The resourcefulness of the music instructor will be most helpful in making this condition a reality, and of course, will depend on his being a well integrated personality. There is much evidence to prove that music study has provided the proper outlet to enable the student to gain a confidence in himself which will be reflected in all his school work.

Music, like all other vocations, has its professional aspects; and today practically all the members in our symphony orchestras and certainly of our dance bands from coast to coast, are the products of our school systems. It isn't all as simple as it may seem, because a school program must be built which will provide a wide latitude of choices. It is surprising how many are unable to study music in high school because of conflicts in schedules. Students must at times schedule subjects other than those of their choice in order that they may graduate with the proper number of credits.

Parental Prejudice

By no means is school program building responsible for all the conflicts—the parents, too, come in for their share of the blame. Johnny must take four solids at the expense of all else because father had to take them in order to gain entrance to Siwash College. There was a time when four solids were necessary for entrance to some colleges and for certain courses.

Today, many of the old traditions have been shaken, and three solids with the remainder in the social and cultural subjects will accomplish the same mission. The cultural subjects offer the basic elements of social integration, and are just as important in the education of the engineer, the dentist, the doctor, the lawyer, as they are in the education of the musician.

This brings us to the evaluation of the well-rounded education. Unless education has the elements of the social and cultural in proper dosage, fruitful and happy living will be difficult to realize. The well integrated personality has just the proper proportion of the social and cultural and academic. It is the personality that knows what is going on around him and how to cope with the intricate problems of the modern world. To know "about" music is not sufficient, but it will do for general purposes. The ability to participate actively with many people of varied temperaments and personalities is certainly far more enriching.

The "Carry-Over"

To that end, music must dedicate itself—not only to discover and train the talented, but to provide all possible opportunities for those who like music, and who will utilize the fruits of their learning for the joy of "doing," or, in plain words—"for fun." A student may forget all the dates in history, all the problems in algebra, and all the formuli in chemistry; but give him the horn which he played in his school days and after many years of abstinence, he will always remember the fingering of the C Major scale and play it at the slightest provocation.

Nature has provided us with eyes to view its beauties as well as the accomplishments of man. It has also provided us ears with which we might enjoy the beauty of sound. Music learned and appreciated in our youth will live with us forever. It will tend to increase our "feeling" for the good and create that "inner response" to the pleasant. When we have given the ear the opportunity to listen to more and better

PARENTS, CITIZENS, WANT MORE MUSIC

Impartial national survey reveals strong demand that music be taken off the "sidelines" and put *in the schools*

EIGHTY-five per cent of Americans (parents and non-parents) favor musical instrument training on a tax supported basis. The instruction should be free to students, on school time, and with school credit.

Only 6.1% disagree. 8.9% have no opinion.

The overwhelming majority of families believe that class instruction on musical instruments should be offered in the schools on the same financial and democratic basis as shop, typing, cooking, physical education and language.

Actually, only 20% of those who now play instruments received instruction as part of their school work. For most of them the crumbs of musical learning were doled out on an "extra-curricular" basis. Half of them also studied with private teachers.

The average adult believes that children should start taking music lessons at the age of seven. Yet, among children nine years of age and under, only 3.5% of the boys and 5.6% of the girls are studying music.

In view of the increasing national birth rate and the greatly lengthening life span, the survey clearly indicates the need for a musical expansion of musical opportunities for youth, according to Louis G. LaMair, president of the American Music Conference.

Mr. ADMINISTRATOR!

Published here are some of the findings of the most thorough study of music ever conducted in America. The survey was carried out for the American Music Conference by A. S. Bennett Associates, independent New York research firm, under the direction of Dr. Albert Haring of Indiana University. The "precision-sampling" method was used, involving interviews with individuals and families in 74 widely scattered cities, towns, and rural areas.

Every child should be given an opportunity, at public expense, to find out if he is interested in learning to play an instrument, according to the vote of 94.5% of American families (with and without children). Parents are "seriously considering" starting 43.9% of their children on musical instruments. Yet only one out of six boys and one out of four girls (under twenty years of age) plays or has played any musical instrument, including piano.

The most important factors at present in stimulating an interest in music are, in order, (1) the home, (2) the church, and (3) movies, musical shows and the schools.

Only 5% of those who wish to continue in music hope to make money by it. Personal pleasure, leisure time activity, and pure love of music is the almost universal motivation.

97% of Americans for Music

Native born Americans are more musical than foreign-born. Rural Americans are more musically inclined than their city cousins. Only 3% of American families show a complete lack of interest in music. Six out of ten adults who never learned to play a musical instrument wish they had done so.

Church music and hymns are liked better than any other type of music. Boogy-woogy and jive are the least popular.

Of the thousands who voted, little difference was noted in the opinion of adults and children, or between those adults having or not having children. It is interesting to note, however, that those less favored classes of people who would benefit most by universal music training, are slightly less favorable to the plan than the public as a whole. No significant difference was found according to size of city or geographic section.

The complete findings of the survey are bound in a mimeographed volume of some 150 pages. The American Music Conference, 332 S. Michigan Ave., Chicago 4, Ill.

—o—

Music is the universal language of mankind.—Longfellow.

Each child in our public schools should be given the chance to the greatest joy in life—the art of music. It will influence their whole careers and enable them to give pleasure to others—and there is nothing finer in life than to give pleasure to others. But from a more practical standpoint, music education in our schools will teach the children the value of disciplined cooperation, or teamwork, for the lack of which our great industries are severely suffering.

—Dr. Charles W. Eliot

SKORNICKA—

music, the horizons expand and our delight is multiplied a thousandfold.

The balanced diet in education cannot and must not ignore the cultural training that is provided by the arts. Its implications are so far reaching that it is hardly possible to estimate fully the values derived. We do know, however, that when those implications are measured in light of the definition at the beginning of this article, the *what's left* portion is high, and grows in proportion to the years. It is the duty of education to balance the diet for the student. Let us mix all the subjects offered by our schools with the arts in proper proportions. The result should be a potion that will stimulate progress toward the ever-present goal in education, *the well balanced personality*.

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Music Educators Conference Highlights

BIG DOINGS

SIX or eight thousand music educators in Detroit April 17-22 had the largest and best MENC conclave in many years. Bands reached a new high. Orchestras and choruses are trudging along.

New president is Chas. M.Dennis of San Francisco. The 1950 meeting may go to S. F. (Remember Chicago, where we were all under one roof in the Stevens?)

Divisions in 1949, unofficially, more or less, slated for Sacramento, Baltimore,Davenport, Portland, Tampa, Kansas City.

WAYNE U. BAND

Graham Overgard and his associates hit a high point in their concert of unpublished contemporary music. The Wayne basses caused comment. They are BBb uprights made to order at $1,000 each. For marching, they use the conventional bell-front type.

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Aug. 7 - KING DAVID (Honegger).

Aug. 8 - Mat.: JUNIOR SYMPHONY ORCHESTRA.

Aug. 8 - Eve.: SYMPHONY with EZIO PINZA.

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HOOD RIVER, OREGON

NSBOVA BOARD

Newly elected officers of the NSBOVA are T. Frank Coulter (Joplin, Mo.), executive president; David Hughes (Elkhart, Ind.), president band division; Leon Ruddick (Cleveland, O.), orchestra; and Anne Grace O'Callaghan (Atlanta, Ga.), vocal.

These three groups were combined in one. They will not attempt to sponsor regional contests, but will continue to promote music education by advising and assisting state and district festival associations in all possible ways.

PLASTIC TRUMPET

A new plastic (not a toy) trumpet was exhibited for the first time. An incredulous crowd thought the silver tones were faked, at first. All plastic (Ethycol, Dow Chemical) valve linings and coil springs. Sold in bag--no need of case--it bounces when dropped, but doesn't dent, bend or break. May solve problem of low-priced instrument for beginners (or others) at less than $40. Trophy Products Co., 744 Bolivar, Cleveland 15, Ohio.

BALLET

A novel note was introduced when ballet was performed, accompanied by the Ohio State University Symphonic Choir. Vocal text is an asset in ballet, but vocal plus instrumental accompaniment might be better still.

RAY DVORAK HURT

Ray Dvorak was missed at the meetings, especially sessions of College Band directors. He was critically injured in a train wreck near Enid, Okla., en route to a festival. Right arm amputated at shoulder, left leg in cast in effort to save. Was in good spirits and hoping to continue career. J. E. Maddy, in same wreck, shaken but whole.

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WOODWIND clinic

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IS INDIVIDUAL STUDY NECESSARY!

A SHORT time ago when I talked with a supervisor in a neighboring city, our conversation turned to the matter of private study on the woodwinds. He asked if I would write for this column my views on its importance for the boys and girls in the public schools. With several helpful suggestions on his part I agreed to do so.

Over a period of years my own teaching has been both by the class method and through individual instruction. Coupled with this experience, I have found it interesting, through clinics and festivals, to compare the standards of performance between those students who have been trained by each plan. Even though I have always heralded the class method—both the class of like instruments and the mixed class—as an expedient for reaching and teaching more pupils per teacher hour, I am becoming more and more unfavorably impressed by its shortcomings.

My plea is for private specialized instruction, if and whenever possible. In many communities there could be put forth much greater effort by the director and parent alike to place "Johnny" with a teacher. In too many instances, particularly since the war, "Johnny" is lackadaisical about the matter and should be given a push by another person. He is content to loiter along having the fun and fine social experiences of the band and orchestra without having to put forth diligent and consistent practice. He is unwilling to make a little financial sacrifice to gain the help of a specialized instructor.

Strains Family Budget?

One of my own most talented college seniors is a girl clarinetist who, through high school, made a weekly sojourn to Chicago from her home town (a round trip of 160 miles) by train in order that she might study with a specialist. This was done with considerable sacrifice in the family budget. True, her's is the rare exception, but to drive a few miles to find a teacher is a fairly common occurrence and should not be difficut, nor very costly, for thousands more over the country.

Proper playing fundamentals cannot be acquired without conscientious effort and careful instruction. It should not be expected that a general supervisor be a specialist on all instruments. Particularly is this true in the woodwinds where each instrument requires such different and sensitive treatment. During the past weeks in the solo and ensemble contests it has been very simple to decide which students have had good training and which ones seemingly have no understanding of how to produce a good tone, how to attack and play staccato, or how even to finger the instrument. In the latter case I attribute the weakness to carelessness on the part of both the student and the director. With fingering charts available in all elementary books I can see no reason why a flutist, such as I heard the other day, should finger all three E♭'s alike and all three D's alike.

Solve the Teaching Problem

In many Class A schools where two or three instrumental teachers are employed, some sort of rotary plan is being used. The orchestra director may be a string specialist; the band director, in addition to being well equipped in winds and percussion, may be a specialist in one field as woodwinds; and if a junior high or elementary teacher is hired, he may have specialized training in brass and percussion. This plan pretty well takes care of the teaching in all branches by teachers who can teach proper fundamentals, provided that the student may be permitted to go to the teacher who specializes on his own instrument.

In the smaller school it is often possible to have a specialized teacher whose teaching covers a wider area. Either the students go to him in a neighboring town, or else he spends part of a day at various buildings. To illustrate, after hearing a fine flute quartet the other day in the contest at the small metropolis of Medina, Ohio, in which three of the quartet members also played flute solos very ably, I inquired about their instruction. I found that Marian Gatz, housewife in Lorain, spreads her flute teaching over the whole of Lorain County and part of Medina County. Although most of Mrs. Gatz's teaching is in Lorain, she goes to other locations on certain days, and the students from nearby come to her. This plan of specialized teachers needs encouragement by the already overworked music supervisors, who cannot ever hope to be specialists on all the instruments. Yes, we need more housewives, like Marian, who can really teach the flute, the oboe, the clarinet, the bassoon, or the saxophone.

Private Lessons Profitable

In many schools the plan of class instruction exists in name only, while actually the plan of individual teaching is practiced. I speak from actual observations. Perhaps four clarinetists may come to the teacher at the same time for an hour's duration. During this time he will give four fifteen-minute lessons. Of course, there is the advantage of having the players come as a class, in that frequently they may play together.

One supervisor, whom most of you readers would know at least by reputation, told me only yesterday that in his city a corps of private teachers are paid at the rate of $2.00 per hour, and they are teaching forty hours per week. In addition to this, they are free to teach extra on Saturdays and play professionally. Figure it out for yourselves —not bad!

Wanted—Names of Prominent Amateur Musicians for All-American Roster

We have been invited to cooperate in the naming of the not-too-mythical All-American Symphonette and All-American small dance (?) band. These groups are to be made up of non-professionals—men (or women) who make a considerable hobby of music, but who are well known in other fields. Harry Truman might do for piano. A famous brain surgeon spends a lot of time with his flute. Jack Benny might do for violin, except that—well, skip it.

Request for information comes from Harry Coleman and Company, public relations counsel for the American Music Conference. Send The INSTRUMENTALIST a card or letter with (1) name of musical hobbyist, (2) location or address, (3) instrument, (4) classification (serious music or popular), and (5) a word or two about his vocation and history—but send it soon. The more prominent the personality, the better.

Chicago Symphony Instructors Plan Summer Workshops in 14 States

When the Chicago Orchestra tours the country, members are buttonholed and quizzed endlessly by young musicians. As a result, George Kuyper, manager of the Orchestra, has announced two tours for clinic purposes. The Symphony Quartet will work with string students, and the Woodwind Quintet will work and concertize with and for wind players. High school and college authorities may direct their inquiries to Samuel Dolnick, Chicago Symphony Orchestra, 220 S. Michigan Ave., Chicago 4, Ill.

The first director of the famed Paris Conservatoire and the only musician who was not a native-born Frenchman to hold that position, was Luigi Cherubini whose operas were highly admired by Beethoven. He spent a part of each day copying the scores of other composers. Upon being asked why he did this, he always replied, "I never copy the music of another man without learning something from him."

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II

(Continued from Vol. I, No. 5)

THE PIZZICATO
Fig. 8

THE best all-purpose tone, so to speak, is produced by plucking about three inches above the end of the fingerboard, with the thumb resting about four or five inches from the end of the fingerboard. A sharper, more strident tone can be produced by plucking close to or just at the end of the fingerboard. For playing short pizzicato passages where the time is insufficient for the usual change of position of the bow and hand for pizzicato, (or vice versa, for a reconversion to the regular position with the bow) the regular bow position can be retained and the bow held just off the strings and the pizzicato made with the second finger. Here of course the second finger has to be held slightly away from the stick.

Pizzicato of double stops can be done with the first and second fingers together, in order to get both tones to sound simultaneously. Chords of three notes, which are to be sounded simultaneously, are played by using the thumb for the bass note, the first finger for the middle note, and the second finger for the upper note. In playing chords of four notes, where one wants to sound the four tones together, the thumb plays the two lowest notes, while the first and second fingers play the two upper notes, respectively. Double stops and three and four tone chords (especially the latter) may be very effectively played in arpeggio style by plucking all the strings to be used in the chord in succession with the thumb, from the lowest to the highest string. This arpeggio effect can be executed of course at any desired speed, depending on the particular effect required by the musical passage, the tempo of the piece, etc. At a slower speed such an arpeggio chord has a harp-like effect which is very pleasing. The playing of the arpeggio chord can of course be reversed by plucking with the first finger from the highest to the lowest string. This is rarely done, however, as the effect as a chord, musically, is not very satisfactory, unless the arpeggio is executed very quickly. For playing pizzicato arpeggio chords in rapid succession, the thumb and first finger alternate in the playing of these.

To produce the proper tone quality in pizzicato the fleshy part of the finger tips should be used for plucking the strings and care must be taken that the strings do not slap against the fingerboard. Quite obviously, the finger nails must be short, and they must not be used for any of the plucking as the tone which they produce is not agreeable. Furthermore, it is just as important in order to produce a good tone quality in pizzicato that the fingers of the left hand in stopping the notes be pressed just as firmly as in playing with the bow. It is a common fault, especially in playing soft pizzicato passages, for string players to relax the left hand finger pressure on the string, with a consequent loss of good tone quality. Finally, one should not hesitate to use vibrato in playing pizzicato, especially in slower passages and with longer tones, as this further enhances the quality of the pizzicato tone.

There are a few instances where the left hand is used to produce the pizzicato, but such playing comes more or less under the heading of "pyrotechnics," and is not particularly significant.

Thumb rests against fingerboard, well above the end.

THE FIRST PLAYING LESSONS

The time in the first playing lesssons for the beginning student (or class) should be about equally divided between work with the left hand and open string bowing drills. (For holding the bow and the making of the bow stroke, see chapters V and VI of this study.) Separate drill work for both the left hand and the bow considerably heightens pupil interest, and permits of an easier combination of the two elements after sufficient control in each has been acquired.

The placing of all four fingers at once facilitates greatly the establishing of a correct left hand position (see Chapter II.) With this approach the

student *first places all four fingers* in the first position on the string, then raises them slightly before starting to play; and the first left hand work consists of rote playing (pizzicato at first) of the five tone scale, *viz.*, *D-E-F♯*-G-A on the D string, G-A-B-C-D on the G string. The fifth tone, of course, is the next open string, during the playing of which the four fingers are left down on the other string ready for the tones to be played descending. Thus:

This may be followed with some very simple tunes, played pizzicato, using tones of these five-tone scale groups. Then, pizzicato reading of easy tunes may be introduced.

It is important for developing correct intonation and clean technic that the student keep the fingers down firmly on the string as each successive playing finger strikes the string. Moreover, the proper spacing of the fingers must be maintained. The approach herewith explained works very well in a mixed string class, in which case the violins play together with the 'cellos the same five-tone scales, using the proper fingering, and, moreover, employing the fourth finger right at the start.

One Thing at a Time

In the first playing, with the string class or in private teaching, the left hand and bow should not be used together until each has been developed separately to a point where the student will be able to combine the two with a reasonable degree of control. Moreover, to further simplify the problem, the first playing with the left hand and bow should be by rote. The beginning student simply cannot be expected to concentrate, all at once, on a correct position of both the left hand and the bow-arm; on producing a pleasant sounding tone; on reading notes and keeping his place on a page of music; and on counting rhythm. These problems need to be broken up into smaller units, and their combination should be accomplished by degrees, as each smaller problem is solved. Only with such an approach can the student really master the various technical problems and maintain a wholesome attitude toward his work. Hence the first reading should also be with pizzicato, before adding the bow.

After a feeling for proper hand position is acquired, reading of material should be taken up. The disadvantage of the "finger after finger" approach is that it often throws the hand and fingers into a bad position, especially if much time is spent on drilling the first and second fingers. Finally keeping the fingers down when crossing the strings is also an important habit to develop. For example, in playing the D scale from the open D to the fourth finger D on the A string, the four fingers remain on the G during the playing of the open A and are lifted only after the first finger has been pressed down for the B.

This habit properly developed will insure a clean connection between stopped tones on neighboring strings, especialy with the slurred bow, and, moreover, prepares the student for later playing double stops. For instance, in

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playing a melodic progression from fourth finger G on the D string to first finger B on the A string, the first finger is placed for the B just before the note is actually to be sounded, while the G is still being played. In playing the same two tones in reverse order, for example, the second, third, and fourth fingers would be pressed down simultaneously to prepare the G, just before it is to be sounded, while the first finger is still playing the B.

Fig. 9

HOLDING THE BOW

It is a good plan to practice the position for holding the bow with a pencil, holding one end of the pencil with the left hand in front and at about waist-level. The right arm and hand are then dropped at the side, completely relaxed. The fingers are also relaxed and are naturally slightly curved. Now draw up the right forearm from the elbow joint, hand hanging down, fingers and wrist still relaxed. With the left hand, the pencil at the *first* point (counting from the end of the finger) and curved inward, "into" the pencil. The first joint of the little finger is against the pencil,

Fig. 10

the finger slightly curved over the pencil, while the second and the third fingers fall in place naturally. Each of the fingers is slightly separated from its neighbor, the first finger perhaps a little more than the rest. The thumb is bent somewhat, with the tip against the pencil, a little sideways, and about opposite the space between the second and third fingers. The degree to which the thumb is arched will depend largely, of course, on the individual hand.

Fig. 11

Holding the stick of the bow with the left hand at about the middle, the bow is placed into the right hand as explained with the pencil. (See Fig. 9.) The tip of the thumb rests against the end of the frog and the stick itself, where the frog ends on the lower edge of the stick (see Figs. 10, 11, and 12). The first finger (at the first joint, counting from the end of the finger) is curved about the stick. The little (4th) finger is against the middle of the frog, approximately (depending on the width of the hand), the first joint curved slightly over the stick. The third finger falls in line with the fourth finger against the frog and stick, usually with the fleshy part of the tip of the finger against the silver mount. The second finger falls in line with the first and third fingers about a quarter of an inch from the third finger; the fleshy part of the tip of this finger is usually against the hair of the bow just where the hair joins the frog. The thumb acts as a fulcrum with the first and fourth fingers exerting the pressure needed to balance the bow.

(To be continued)

Fig. 12

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REMOVING STUCK SLIDES FROM BRASS INSTRUMENTS

EQUIPMENT needed: A solid mounted vise or a strong hook which is solidly mounted; a piece of rawhide lace or a strong rope; rawhide mallet; an assortment of dowels or pieces of wood shaped to fit behind bow of slide; penetrating oil; alcohol lamp.

Heat the stuck side slightly after penetrating oil has been applied, and let it cool. This creates a vacuum that draws the oil down between the tube and casing. Repeat several times, always letting it cool between operations. Be careful not to melt the solder, as the bow and tubing are soft-soldered.

"Easy Does It"

Loop the rawhide lace or rope through the fork formed by the bow of slide. Fasten the two ends in vise, or tie together and fasten over hook. Hold the instrument so that when the lace or rope is pulled taut it forms a straight line with the stuck slide. Move instrument toward vise or hook and bring it back with a sharp jerk. Do not jerk too hard or you may pull the bow off the slide sleeves. Several light jerks are better than one hard one. Be sure the lace and slide are kept in a straight line when slack is taken up.

If the above method does not produce results, try the following procedure:

Place the instrument on a table and place a dowel or a piece of wood shaped to fit behind bow of slide. With one hand hold the dowel or wood firmly against the back of slide bow. With the other hand hit dowel or wood as close to the slide as possible with the rawhide mallet. Be sure the dowel or wood fits the curvature of the back of the bow; as, the better the fit is, the less chance there is of denting the tubing. If either of these methods does not produce results, send the instrument to a repair shop as it is beyond your ability to fix unless you have a lot of special tools. In the future guard against stuck slides by pulling them out once a month and applying a thin coat of vaseline.

C. B. writes: Please give me some information on tympani heads and care.

Tympani heads are specially processed for use on the tympani and the use of fresh, live heads is strongly recommended. When heads become old and dry, they should be changed, as hard, dry heads will not produce good tones or proper resonance.

If your heads should need replacement you can do it. (Please refer to my article in the January-February, 1948 issue of The INSTRUMENTALIST regarding the tucking of drum heads, as the same fundamental rules apply.) Order a head 5 or 6 inches larger than the diameter of the tympani, and do not stretch the head tight when tucking. It is a good practice to put something under the head to hold it up from the work table when tucking. A counter hoop from a 14 or 15 inch snare drum or a pan about that diameter and 1 or 1½ inches high is practical. Be sure to clean and lubricate the edges of the kettles with stick graphite. Do not use tallow, wax, or grease. Let the wet head dry slowly on kettles with just enough tension to hold it in place, covered with damp bath towels. Let stand to dry from 24 to 48 hours, keeping away from radiators or other sources of heat.

If you are experiencing difficulty in being able to produce enough slack to sound your low tones, remove counter hoop and moisten the head well on both sides. Repeat this operation two or three times at ten minute intervals. Put head back on kettles, and draw head down evenly about one-half inch, and follow above instructions for drying.

GUY FREEMAN TO LEEDS

Guy Freeman, formerly music instructor in the New York City high schools and for four years assistant conductor of the All-City High School Band, has been appointed educational director of Leeds Music Corporation. He is a music graduate of New York University and studied extensively with masters. He is active in the Music Publishers Association and secretary of the Committee for Recorded Symphonic Band Music.

Better Buy Instruments Instead

Average price for a coin-operated juke box is now $1,000, compared with $325 before the war; average price of a pinball machine runs about $300, compared with $150 before the war. Total juke boxes now in operation: 330,000. Some are as old as 15 years.

BAND DIRECTOR BECOMES PRINCIPAL

According to a report from Dr. Lloyd Funchess, Louis Chemay, who was one of our busiest commuters and served ably as Band Director in Plaquemines Parish last year, has been named principal of the Braithewaite High School in Plaquemines Parish.—The LOUISIANA MUSICIAN.

NOTE—The editors recommend that more directors become administrators. They have organizing ability—know what to do and how to do it. This will insure the future of instrumental music. A few summer courses in administration will turn the trick.

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Mr. Sigurd Rascher with his Buescher Aristocrat. Coming from Swiss and English parentage, but now an American citizen, Mr. Rascher had his early education in Germany, studying clarinet. Then he turned to the saxophone, and first toured Europe with jazz orchestras until he became convinced that the saxophone had a place as a serious concert instrument. He has played with over a hundred orchestras and in innumerous recitals where works of Debussy, Bach, Dvorak, Schubert, Brahms, Schuman, and Kreisler are given a new interpretation. Mr. Rascher extends the range of his Buescher saxophone to 4 octaves.

Appearances arranged by Lucious Dryer Concert Service, Council Bluffs, Iowa

BOSTON SYMPHONY ORCHESTRA, Dr. Serge Koussevitzky, Conductor

Boston EVENING-TRANSCRIPT — "Rascher sensitive artist . . . Saxophone has greater range of color, dynamics and pitch than supposed possible."

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Boston POST — "Rascher enthusiastically received . . . Virtuoso of the first rank. Musician of taste and sensibility."

DETROIT SYMPHONY ORCHESTRA, Victor Kolar, Conductor

Detroit FREE PRESS — "Rascher's tone and use of pizzicati established the saxophone as a virtuoso instrument."

Detroit NEWS — "Rascher can play a pizzicato that must be heard to be believed."

NEW YORK PHILHARMONIC ORCHESTRA, John Barbirolli, Conductor

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New York TRIBUNE — "Rascher gives convincing impression of interpretative musicianship. Remarkable fluency, skill and full warm tone."

WASHINGTON NATIONAL SYMPHONY, Hans Kindler, Conductor

Washington STAR — "Rascher superb artist . . . Saxophone program one of rare beauty. Beautiful tone . . . Artistic moulding of phrases."

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(Signed) Sigurd M. Rascher

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Proposed New Beginners Clarinet

We need less expensive instruments, more suited to young beginners

TEACHERS of grade school clarinetists agree that the present B♭ soprano clarinet is not ideally suited to the young beginner. The major shortcomings are (1) the holes are too far apart, (2) the instrument is too heavy, (3) it does not stay in good playing condition as long as many other instruments, and (4) some keys are not needed by the beginner and only add to the complexity of things.

Today more pupils are started in the fourth and fifth grade than ever before. There is a growing tendency to start beginners younger. Whether this is desirable practice in all schools is debatable. Without presenting the many considerations for starting beginners in certain grades in preference to other grades, one does have to admit that a high school band or orchestra will be a better organization, other things being equal, if each player has one or two years more playing experience. One of the marked weaknesses of the entire instrumental music setup in our schools is the grade school instrumental music program. Three improvements are urgently needed. (1) We need method books which are specially written for the interests and maturity levels of these pupils. (2) We need to select and train grade school instrumental teachers who will be specialists in the teaching of young children *and* who will receive as high a salary as the teachers of older students. (3) Where possible, we should have instruments which are better suited to the young beginner. Let us not forget that manufacturers will make these instruments if we want them.

Though the E♭ and C soprano clarinets have the marked advantage over the B♭ soprano in that they do have the tone holes closer together and are lighter in weight, one cannot recommend them as ideal for young beginners because (1) neither can be used easily in the same beginning class with other B♭ clarinets, (2) neither is considered as easy to play, and (3) neither has the simplified mechanism desired.

What are the requirements of a prefered clarinet for boys and girls who want to learn to play?

Specifications

This instrument, expressly designed for the beginner, will have a number of significant innovations and features that the present B♭ soprano clarinet does not have:

1. Covered holes, like those of the flute.
2. It will be made of metal or some other durable and desirable material (not wood) with emphasis on sturdiness and ease of maintenance.
3. It will be lighter in weight than the standard B♭ instrument.
4. It will have no corks at the joints, but it will not leak air or be more difficult to assemble than the present clarinet.
5. At least five unnecessary keys will be eliminated (keys which are never used by a beginner). Three of the four side keys (those pressed down by the side of the right hand index finger) are not needed; the B key likewise is unnecessary, because low B is first played by the second finger of the right hand; and several of the lowest keys are omitted as unessential.

To most teachers of beginning clarinetists, especially fourth and fifth graders, one does not need to present the arguments in favor of each of the five points listed above. To many professional clarinetists and many others, these points explained in detail will still appear as absurd or unnecessary, in spite of the fact that for the beginner this clarinet has *all* the advantages of the standard B♭ soprano clarinet minus a few of its shortcomings, plus a number of significant features. This *new* clarinet is ideal as a school-owned instrument to be loaned or rented to beginners. It will cost appreciably less to buy, it will be less expensive to maintain, and beginners will make more rapid progress on it than on the standard model. Wouldn't you like to try out several?

CONCERNING THE NEW SIMPLIFIED FLUTE. In the September-October INSTRUMENTALIST, Page 29, the specifications are given in detail—about omitting the 1st and 2d trill keys and the low C and C♯ keys, etc. This new flute has aroused considerable interest. Would you like to be informed just as soon as this instrument is available?

SPECIAL NOTICE. Neither the new flute nor the new clarinet is in production yet. If you are interested in having either of these two instruments made available to you please address The INSTRUMENTALIST, Box 512, Glen Ellyn, Ill. A postcard will do. Just write "New flute and/or New clarinet—Yes" and sign your name and address. If you want to give either of these two instruments a "try" be sure to write NOW.

—T.R.

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Double and Triple Tonguing for Brass Instruments

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DOUBLE AND TRIPLE TONGUEING
Tuh Tuh Kuh Tuh
Tuh Kuh Tuh Tuh
Tuh Duh Tuh Duh Kuh Duh Tuh Duh
Tuh Tuh Kuh Tuh
T T K T
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simile
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Tuh Tuh Kuh Tuh Tuh Kuh Tuh
Tah Tah Kah Tah Tah Kah Tah
Tee Tee Kee Tee Tee Kee Tee
Double Tonguing
Tuh Kuh Tuh Kuh Tuh
T K T K T
etc.
T K T K T K T
simile
simile

THE types of articulation known as double and triple tonguing should be learned by every student who hopes to become a proficient performer. They are definitely needed in solo playing. They enable the performer to do more easily many passages which would be difficult or impossible if attempted with the single tonguing method.

It should be stressed that the foundation to the double or triple tongue is an accurate articulation of the single tongue stroke. If one can not use his tongue to produce clear and rapid tones with the single tongue, he should not attempt to do double or triple effects. The result will be indistinct pronunciation of tone, muddiness or unevenness. The tongue strokes must always be clear and even.

There are but two syllables in the alphabet which approximate the movement of the tongue when articulating tones on a brass instrument. They are the letter *T* and the letter *D*. When used in combination with other letters of the alphabet they sharpen or soften the tonal effect. They may become "too," "tah," or "tee;" or "doo," "dah," or "dee." In each inflection the tongue is used in a slightly different way. Although these are not identical with the required movements of the tongue when pronouncing tones on the instruments, they are the nearest approximation to the necessary technique it is possible to explain. This is also true in the explanation of the creation of the "K" syllable used in double and triple tonguing. The articulation is almost the same as "kuh" or "guh," and other similar variations on the letters "k" and "g."

Double Tonguing Syllables

In double tonguing, groups of two notes, or multiples of two, are articulated by the use of the tip of the tongue for the first, followed by a syllable pronounced by the back of the tongue, as "tuh kuh," or "too koo," or "tih kih," depending on the kind of effect required, and the position of the tones in the register of the trumpet. These effects may also be produced by articulating the syllables "duh guh," "doo goo," or "dih gih."' The important thing is to make the tone produced with the back of the tongue sound exactly like the one produced with the tip. Some instructors call the second stroke a "throat" tone. This is not

strictly accurate. The tone is not produced by the action of the throat, but by the back of the tongue moving up to the roof of the mouth in front of the soft palate, then releasing the required breath by a sudden downward movement, as in "kuh" or "guh."

After one can pronounce the tones alike with no escape of air to detract from the quality of tone, it is advisable to try for a more staccato effect. This is best done by moving the tongue as one would in pronouncing the syllables "tih kih," or "dih gih." The tongue is closer to the roof of the mouth, and the movement of both the tip and the back of the tongue is reduced to a minimum. A very small amount of breath is emitted with each syllable. The resulting tones should be clear, short and crisp.

The same procedure is used for triple tonguing, except that groups of three tones, or multiples of three, are used. There are two methods employed. One system is to articulate the syllables "tuh tuh kuh," or any of the variations on the basic pronunciation of T,T,K; the other is to say "tuh kuh tuh," with the K syllable in the middle of the group. The author has studied with some of the finest teachers in the country, and nearly all advise the use of the former method. The triplets seem to come in a more even flow than when putting the K syllable in the middle of the group.

Make Haste Slowly

The advantage of either double or triple tonguing is in the increase in speed of articulation afforded. If one can not develop speed, neither is of much advantage. So it is important to stress the necessity of building up a firm basic reaction in the movement of the back of the tongue, along with the movement of the tip, to give a smooth even flow of tones exactly alike in character. This reaction must be built slowly. Haste will ruin any chance of accomplishing the desired result. Only after the correct articulations have been mastered should one try to increase the speed. Then the increase should never go beyond one's ability to make the tones clear and even. In the end this will result in a more rapid articulation than if one hurries and develops unevenness in the reactions of the tongue.

At first, the practice done on either double or triple tonguing should be done in the middle register of the instrument. If tones either too high or too low are attempted, the tongue will have a tendency to rise or fall in position, and impede the correct functioning of both the tip and back of the tongue. After the articulations have been learned, and clear even attacks can be produced, then it is desirable gradually to try the higher and lower tones. However, it is necessary to be careful that the precision of attack is not impaired by the change in pitch. The exercises found in Arban's Method, St. Jacome's Method, and Herbert Clarke's Method are all good for both double and triple tonguing exercise.

(To be concluded)

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MEYER'S MUSICAL EXCHANGE COMPANY

Detroit, Michigan

"A SINGLE instrument to an entire band" is the slogan of the Meyer's Musical Exchange Company, located at 454 Michigan Avenue, Detroit 26, Michigan. The business was founded by Mr. M. Marrich, who is president of the firm. Associated with him is Fred Marrich, who served two years as an Army Air Forces captain.

A specialty of the firm is the outfitting of bands and orchestras with new and rebuilt instruments processed in their large production repair shop. Many directors take advantage of the Meyer budget plan to give their old instruments new sparkle and life. While prompt service is always available, the company suggests that during the summer is the time to save money on rejuvenating worn instruments.

Just off the press is the latest Meyer's illustrated catalog, "A Preview of Musical Instrument Bargains." This publication gives descriptions and prices of an extensive list of rebuilt and new musical instruments, and accessories available on five days approval. Economical prices to fit most school budgets are offered. Instruments no longer of use are receiving high trade-in allowances. All rebuilt instruments are sterilized, tested, and fully guaranteed.

Tape Recorder

Meyer's is a strong advocate of the use of the tape recorder, which he considers one of the finest aids to good teaching that has yet been devised. The tape can be used over and over again, erased, cut, edited, and put together again with scotch tape. He also sells wire and disk recorders, and has free literature on all types.

Fred Marrich during his travels visited musicians and dealers in Manila, Australia, Japan, China, and Hawaii. He reports that the school band movement is established and progressing in Honolulu. In Manila a prominent public-spirited citizen called upon the company to assist in equipping hundreds of boy scouts with bugles.

The Meyer's Company exhibited at the MENC at Detroit, where they exchanged greetings with their many friends.

HERE IS YOUR LIST OF CLARINET SOLOS

Classified and Graded

By GEORGE E. WALN

At the request of a few teachers over the country, some of whom are clarinetists themselves, I have compiled a brief but favorite list of clarinet solos, classified under special headings for which they seem best suited. For a more complete list may I refer you to the new Competition Festivals Manual to be released early this fall by the Music Educators National Conference, 64 E. Jackson Boul., Chicago 4.

Grading

Solos are graded from II, rather easy, to VI, very difficult.

Publishers

Order from publisher or your local dealer. Abbreviations: Alf—Alfred, AMP—Associated Music Publishers, And—Andraud, Bel—Belwin, CB—Cundy-Bettoney, Ce—Century, CF—Carl Fischer, Dit—Ditson, Dur—Durand, EMP—Ensemble Music Press (CF), EV—Elkan-Vogel, GHM—Gamble Hinged Music Co., GS—G. Schirmer, IM—International Music Co., Pat—Patelson, Ri—Ricordi, Ru—Rubank, SB—Stainer & Bell, SC—Sprague-Coleman, SF—Sam Fox.

STANDARD WORKS

(Among the best literature for the instrument. This is recital and program literature.)

Composer	Title	Publisher	Grade of Difficulty
Bach-Gateau	Second Sonata in Eb (from flute)	Alf	IV
Brahms	Sonata No. 1 in F minor (piano diff.)	CF or Pat	V
Brahms	Sonata No. 2 in Eb major (piano diff.)	CF	V
Debussy	Premiere Rhapsody (also with orch.)	EV	VI
Handel	Concerto (from oboe)	Kjos	IV
Haydn-DeCaprio	Concerto in Bb (from cello)	GHM	V
Hindemith	Sonata	AMP	IV
Mason, D. G.	Sonata Op. 14	Dit	V
Mendelssohn	Sonata	SC	IV
Milhaud	Scaramouche Suite	EV	V
Mozart	Concerto K. 622 (Bb)	And	V
Mozart	Concerto K. 622 (A)	IM	V
Reger	Sonata Op. 107 in Bb	And	VI
Saint-Saens	Sonata in Eb	EV	V
Schumann	Fantasy Pieces (A clar.)	GS	V
Setaccioli	Sonata	Ri	VI
Stanford	Sonata	SB	V
Weber	Concerto I	CB	V
Weber	Concerto II	CB	V
Weber	Duo Concertante	CB	V

CONTEST

(Suitable for contest but effective as program and study solos)

Aubert	Aria and Presto	Kjos	IV
Bozza	Fantaisie Italienne	And	V
Buys	Adagio and Tarantella	Bel	V
Cavallini	Adagio and Tarantelle	Kjos	V
Cohen, Sol	Prelude and Tarantella	Bel	IV
Delmas	Fantaisie Italienne	Alf	V
D'Ollone	Fantaisie Orientale	And	VI
Enderson	Rhapsody in G min.	Bel	IV
Grovlez	Lamento and Tarantelle	Leduc (EV)	VI
Guilhaud	First Concertino	CF	V
Jeanjean	Arabesques	Alf	IV
Krebs	Tete-a-Tete	Bel	III
Leclair	Musette and Scherzo	Kjos	V
Lefebvre	Fantaisie Caprice	CB	V
Leoni, Chester	Idyl	Bel	III
Marty	First Fantaisie	And	V

(Continued on next page, please)

CLARINET SOLOS—

(from preceding page)

Mazellier	Fantaisie Ballet	Kjos	VI
Meister-Langenus	Erwinn Fantasie	CF	V
Messager	Solo de Concours	And Bel, CF	VI
Mozart-Waln	Waltz Fantasy	Kjos	III
Raymond	La Militaire	Bel	II
Scarmolin	Introduction and Tarantella	Bel Pro-Art	IV
Sobeck-Langenus	Concert Piece	EMP	VI
Troje-Miller	Andante Cantabile and Scherzando	Bel	IV
Troje-Miller	Divertissement	Bel	IV

ENCORE

(Solos of the short, striking, encore type)

Anderson	Scherzino (flute trans. by G. E. W.)	Bel	IV
Debussy	The Little Nigar	Baron	III
Guresich	One Minute	SF	IV
Labate	Villanella	CF	III
Moszkowski	Etude Caprice (Brilliant)	Bel	V
Pierne	Canzonetta	And	IV
Rimsky-Korsakov	Flight of the Bumblebee	CF	VI
Rimsky-Korsakov	Hymn to the Sun	Ru	III
Rimsky-Korsakov	Song of India	Ce	III
Rimsky-Korsakov	Oriental Song	CF	III
Saint-Saens	The Swan	EMP	II
Samazeuil	Luciole	Dur	VI
Vanasek	Perpetual Motion	SC	IV

MISCELLANEOUS FAVORITES

Delmas	Promenade (melodious program number)	Alf	III
Gaubert	Romance (Fine number of expressive type)	Baron	IV
Godard	Legende Pastorale (from oboe) (Hauntingly beautiful and sparkling)	GHM	IV
Hosmer	Romanza (good study and program piece —tuneful and rhythmical)	Kjos	III-IV
Jeanjean	Clair Matin (Nice melody and nice rhythm)	Alf	IV
Langenus	Cowboy Land (Easy study pieces)	CF	II
Langenus	Examinations (Easy study pieces)	CF	II
Langenus	In New Orleans (Easy study pieces)	CF	II
Mozart-Langenus	Minuet from Divertimento No. 17 (Good for developing light attack)	CF	IV

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HARDING RETIRES AT ILLINOIS

Built perfect band, originated and developed clinic idea. Memorial plaque presented by four national organizations.

THE retirement of Dr. Albert Austin Harding, for forty-three years director of bands at the University of Illinois, will go into effect September 1.

A memorial plaque was presented to Dr. Harding, at his final concert, by the Music Educators National Conference, the National School Band Association, the College Band Directors National Association and the American Bandmasters Association, in recognition of the director's distinguished service to the cause of instrumental music.

Originated Band Clinic

Dr. Harding's popularity and fame are doubtless due to two interrelated developments: (1) the perfection of his bands, and (2) the historically important Illinois-regional-national clinic.

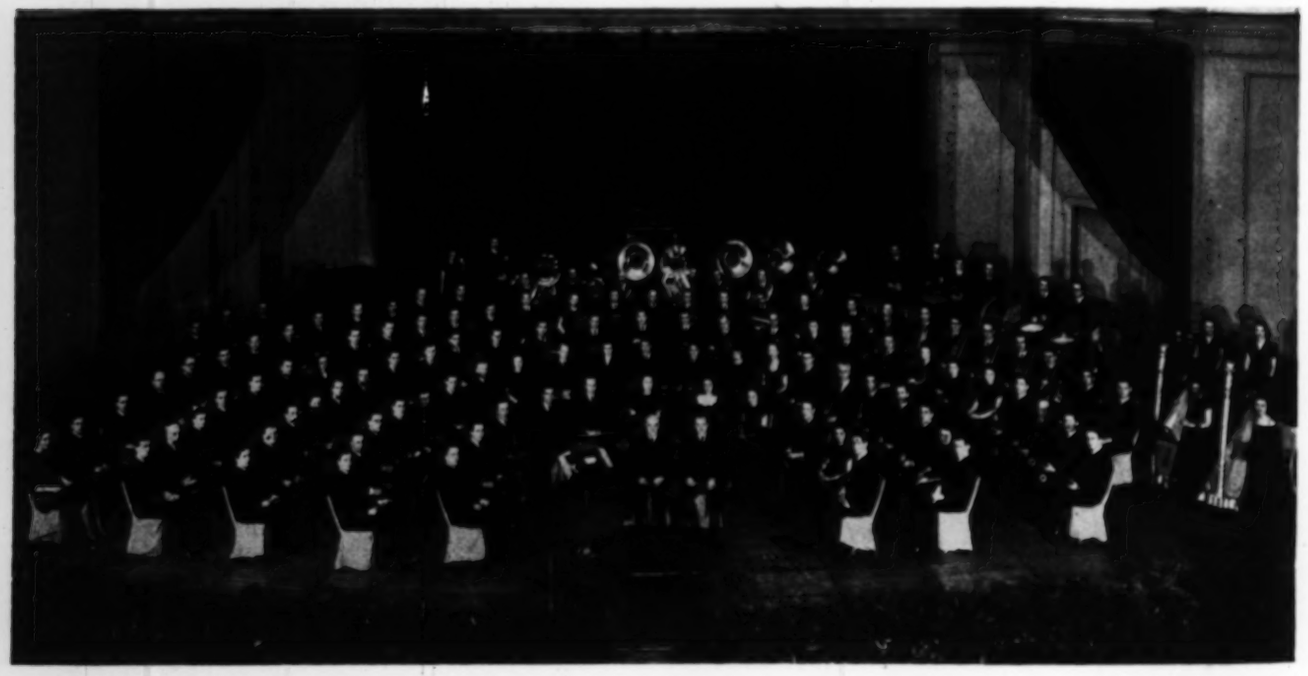
The clinic was a gradual development. Beginning about 1919, the university band rehearsals were thrown open to those directors who annually came to the campus at the time of the state high school teachers conference.

The playing of request numbers came to be a feature of these gatherings. The greater part of the time, however, was spent in reading new manuscripts, with the result that the interest created often demanded the publication of many of these numbers.

The first formal clinic was in January, 1930. The reading of contest numbers, discussion of band problems, and the interpretation of new compositions figured prominently in drawing band men from other areas. About the time directors from as many as eighteen states were in attendance, the event become known as the National Band Clinic. Through the National High School Association, celebrities like Dr. Edwin Franko Goldman, Dr. Frank Simon and Herbert Clarke appeared on ensuing programs.

"Who's Who" in Pioneering

With the collaboration of such associates as Mark Hindsley, Clarence Sawhill, Ray Dvorak, Keith Wilson, Lyman Starr, James Schrodt, Haskell Sexton, Austin McDowell, and others, the scope of the clinic was broadened. Scientific laboratory and visual aids were invoked. Football maneuvers were shown through moving pictures. Ensemble forms were created. New types of instruments were studied and evaluated.



To
ALBERT AUSTIN HARDING
In Appreciation of
His Great Contribution to the Advancement
of Instrumental Music in America, and
In Recognition of
His Outstanding Success in Perfecting the
Bands of the University of Illinois
This Plaque is Presented
On Behalf of His Many Friends and Coworkers in
The Music Educators National Conference
The College Band Directors National Association
The National School Band Association
The American Bandmasters Association
March 17, 1948

TEXT OF MEMORIAL PLAQUE TO DR. HARDING

Dissatisfied with compositions for the old traditional band of 25 or 28 pieces, Dr. Harding made a specialty of developing arrangements for the modern concert band of 50, 75 or more pieces. So significant was this service that publishers and composers found urgent cause to attend these clinics regularly. It has been said that "90 per cent of the band music published in the United States during the last 18 years was first played under the Harding baton."

Always An Illini

Dr. Harding was born in Georgetown, Illinois, and had his early schooling and first musical experiences in nearby Paris. His Democrat grandparents disapproved when he dragged his brass cornet out of the barn to play at a McKinley rally. Coming to the university to study engineering, he found the call of music too strong. He was made director of the band in 1905, while still a student.

He was awarded the honorary degree of Doctor of Music by Phillips University in Oklahoma and Davidson College in North Carolina. The University and College Band Directors Association elected him honorary president for life. The John Philip Sousa library was given to the university because of Sousa's admiration for Harding.

Many of the nation's prominent bandsmen received their training in the little "temporary" frame building on the western fringe of the campus.

Picture at left: Harding, Hindsley, and the Illinois band. More about Hindsley in an early issue.

SAWHILL TO ILLINOIS

To Head Extension Division

Clarence Sawhill, formerly with the University of Illinois bands and currently Director of Bands at the University of Southern California, returns to the U. of I. this fall. The announcement was made by John M. Kuypers, director of the school of music, and Robert B. Browne, dean of the university extension division.

Sawhill's duties will include working with schools, advising young people of musical talent, encouraging music in industrial plants, and contacting music clubs and farm organizations throughout the state. He will be asked also to explore the possibilities of a summer music program at the university's Robert Allerton park, for talented musicians and composers.

NATIONAL GROUPS REPRESENTED IN CEREMONY

Left to right: Irving Tallmadge, Ray Dvorak, Dr. Harding, Dean C. E. Palmer, David Hughes. Tallmadge, of Maywood, Ill., represented MENC; Dvorak, of the University of Wisconsin, came as president of the College Band Directors Association; Dean Palmer, master of ceremonies, spoke for the university's college of fine arts; and Hughes, of Elkhart, Ind., appeared for Carleton Stewart, president of the National School Band Association. The plaque was made and donated to the four organizations by C. G. Conn, Ltd. Ralph Thompson and Frank Reed of Conn were present. Thompson was former cornet soloist and president of the band.

THE HORSE AND THE CART

Many of our school band and orchestra directors spend too much of the organizations' limited time giving individual instruction in basic skills, the understanding and execution of which should have been required for entrance to the organization. Or to put it another way: Many school musicians who have had a successful contest record as soloists, are unable to solve the detailed problems of a band or orchestra piece of medium grade, with confidence and dispatch. I believe that a shift from the "over-all" to the "fundamental" approach will do much to overcome this common difficulty.

Should our solo contest requirements for *all* instruments include a demonstration of such fundamentals as tone production and control, articulation, phrasing, scales, and broken chords? I feel that this would strengthen the teacher's hand in persuading students to work on these necessary skills, to the end that more musical enjoyment might be realized through more competent musicianship.

Standard Course of Study

Could school music gain anything from a state recommended course of study in instrumental music? Or are we better off to continue to carry out our own individual program at our own pace? I feel that the state recommended course of study might assist many teachers in planning their work, and awaken many administrators and boards to "music" as well.

Music educators often advocate a group of "fictitious" values in music study. Among these fictitious values are, the learning of citizenship or cooperation with others, and the outlet for surplus energy. In my opinion, the dissemination of such ideas is doing a great disservice to music in general and to school music in particular. Music has its own real and important values among which are pride in achievement and artistic satisfaction. If it cannot stand upon these, it is certain to fall.

Idea DEPARTMENT

by Our Readers

Major Credit for Major Work

The first problem facing music educators is that of securing genuine recognition of music as a major subject. This necessitates a re-evaluation of the established curriculum in order to condense or eliminate some existing subject matter. At present, almost every student who studies music in the elementary and secondary schools, has superimposed it upon an already full course of study. Since he receives less than full credit (if any), and often cannot count even this toward graduation, his study of music can *only* be undertaken *after* he has satisfied the demands of his remaining teachers.

The correlation of the band program with the athletic program, while it has been the stepping stone to a better job for many directors, and has often secured public support for bands, has failed completely to bring us more or better music. No activity which can exist *only* as an appendage to another activity has much reason for existing.—Lyle Atkins, Carthage, Ill.

THE SOUSAPHONE

Many bandmasters have trouble in getting students to take to the sousaphone because of its unwieldy size. Plan: Give the pupil a bass text book and a baritone horn. Teach him to play just as though it were a sousaphone. The student can take it home to practice; the valve action is lighter, more ground can be covered. After he has finished an elementary method, give him the sousaphone. Nothing new to learn! —W. S. Hoover, Leisenring, Pa.

FRENCH HORN STACCATO?

Here is a more practical twister for the directors to argue about—articulation markings. What interpretation shall we give to staccato marks? Prescott calls the wedge over a note the "full staccato," as short as possible; the dot over a note the "half staccato," less short. Altes, the famous French flute master, who included some illuminating hints on musicianship in his books, says the note with the dot is the shorter, the note with the wedge less short. How about it? And can we get a uniform understanding as to how we should play the note with both a dot *and* a *dash* over it? Horace Butterworth, Washington, D. C.

EDITOR'S NOTE—How about the meaning of the dash above or below a *group* of notes, with or without a slur?

ON OUR SURVEYS

From Our Publishers

"We are most interested in this type of stimulating service which you are offering, and hope you feel it very rewarding."—Dorothy E. Means, Edward B. Marks Corp., New York.

"It is very gratifying to know that you have undertaken the assembling of statistics regarding the order of listing parts in full band scores."—J. Tatian Roach, Music Publishers Holding Corp., New York.

"It will be interesting to see the final figures (on full scores)."—G. R. Hess, Neil A. Kjos Music Co., Chicago.

"Your survey concerning the sequence of parts listed in the full score and others with reference to the possible elimination of the alto clarinet, etc., will be of interest. I hope that these questions may someday be decided definitely, since it would be to everyone's advantage and eliminate much confusion, if we had a standard band instrumentation and uniform score listing for all publishers to follow."—C. L. Barnhouse, Jr., Oskaloosa, Iowa.

"The INSTRUMENTALIST is doing a grand job in the field of instrumental music. You have provoked more good thought and discussion than any other music magazine."—Elmer G. Uggen, Minneapolis, Minn.

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From Our Readers

"Your fine magazine . . . is a 'must' in our library for band students reading. You are definitely on the right track of what the school music director wants for himself, his students, public and administrative officers." —A. R. Strang, Alcoa, Tenn.

"I heartily echo the statement that yours is absolutely the finest instrumental magazine on the market. I sincerely hope you will continue to publish future editions with the same . . . practicality."—Alexander Antonowich, State Teachers College, West Chester, Pa.

"I recently received your list of the 100 Most Popular Marches and find it most helpful in my band work here at the college."—Carl Wickstrom, Ithaca College, Ithaca, N. Y.

"Kindly continue sending me The INSTRUMENTALIST Magazine. Have enjoyed it immensely the past year and felt the articles of a highly beneficial nature from a professional standpoint."—Norman N. Street, Portland, Oregon.

"Take a bow for The INSTRUMENTALIST. This publication tops all others in the field. The 'down to earth' articles are authoritatively written, and give direct answers to many of the problems which challenge us teachers daily."—L. K. Atkins, Carthage, Illinois.

"Your magazine is the most useful I have seen in our field. Hope you can continue to improve it as more and more directors come to support it. I wouldn't be without it. I think your survey is excellent and very worth while."—R. Ariel Cross, Tama, Iowa.

"The INSTRUMENTALIST is the *best* magazine I have ever read in helping me with my everyday problems in music teaching. I'm sure I am only one of the thousands being helped by its good comments."—C. P. Sandeen, Affton, Missouri.

"For many years I have given private instruction on brass instruments in Los Angeles, and I thought perhaps you would like to know that of all the magazines and periodicals I have ever read in the field of music education, I have found The INSTRUMENTALIST to be the most helpful and, in my opinion, the most truly progressive."—Leon Russell, Ocean Park, Calif.

"Your magazine has helped me over many 'rough spots' in my work as a music educator. My hearty congratulations go to you at the end of 1947 for meritorious service rendered during the past year—may 1948 see a continuation of this splendid work." —Fred J. Bouknight, Winston-Salem, N. C.

"You are publishing one of the most interesting and practical music magazines I ever set eyes on. I have yet to hear an unfavorable criticism about The INSTRUMENTALIST."—Brother Romuald, Editor, *Mississippi Notes.*

Just As You Say!

I was standing at the counter of a local music shop the other day when an elderly matron entered the store and asked, "Do you sell saxophone reeds?" The salesman replied, "Yes, indeed—but what kind? Alto, tenor, or baritone sax?" The helpful clerk then continued to point out these instruments in the show case. The matron answered after pondering for a minute, "It's for my grandson, you see, and he's just a beginner, so it must be the little one."—Mark F. Troxell, University of Richmond, Va.

From student's paper in instrumental methods examination: "One of the most important things to teach a beginning brass player is to make a *bussing* sound."—Robert R. Rosevear, University of Toronto.

Note—**One dollar will be paid for each item published in this column. Incidents must be hitherto unpublished, and must pertain to instrumental music education. Address The INSTRUMENTALIST, "Just as You Say," Box 512, Glen Ellyn, Ill.**

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NEWS OF THE NATION

Orchestras, Strings, Forge Ahead

AMERICAN STRING TEACHERS ASSOCIATION

ASTA, founded in 1947, adopted its revised constitution Jan. 1, 1948. Memberships may be either individual or groups admitted as units. The roster covers 35 states, and is growing in influence. MENC, MTNA and other national groups are looking to ASTA for leadership in string promotion. Information may be obtained from the president, Duane H. Haskell, 1216 Presque Isle Ave., Marquette, Mich.

FORT WORTH ORCHESTRA

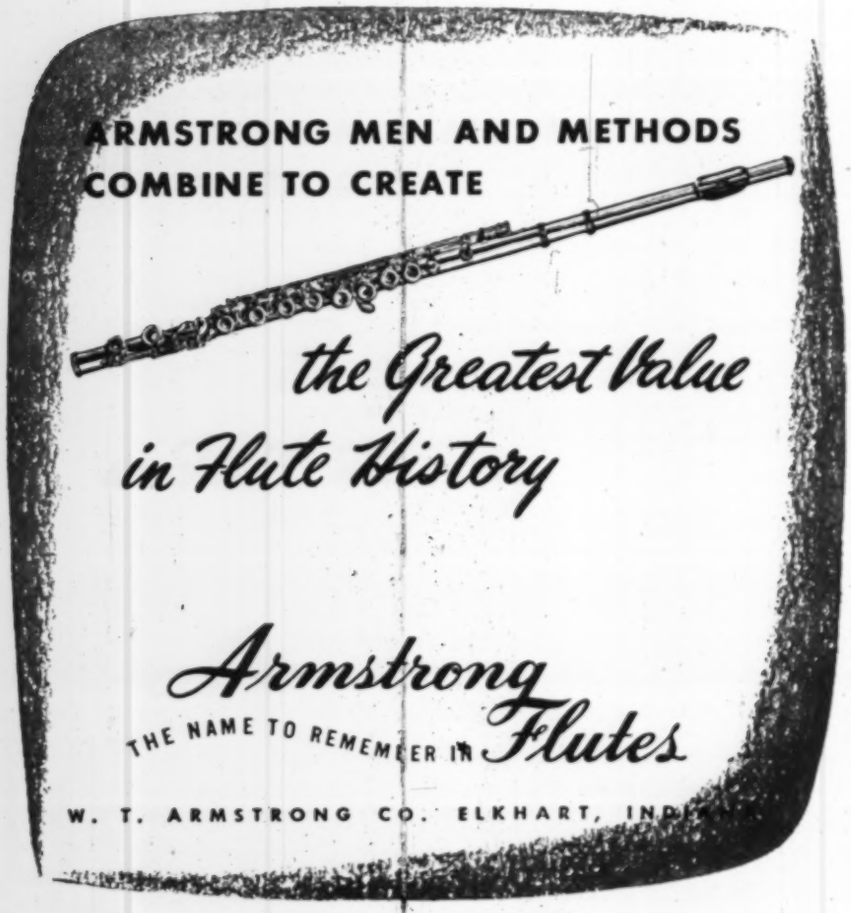
Orchestra training and performance in the Fort Worth, Texas schools reaches its peak in the all-city school symphony group of 200 pieces, under the direction of Brooks Morris, former director of the erstwhile Fort Worth Symphony. Major symphonic works are features of the annual concerts, as are major choral works with orchestral accompaniment. Perry Sandifer, music consultant, coordinates the instruction of eight high school orchestras and choruses.

KENTUCKY ALL-STATE
Revived, Played April 15

Under the auspices of the Kentucky Music Educators Association and the Kentucky Education Association, an all-state orchestra was assembled for the K. E. A. meeting April 15. Henry Sopkin of the Atlanta Symphony directed. The project was carried out at the suggestion of James E. Van Peursem, president of the K.B.O.D.A. Fannie E. Stoll of Jeffersontown was publicity chairman.

Manchester String Symphony

The Manchester College String Symphony (North Manchester, Ind.) announces its annual concert as of May 8, selected high school string players from the area cooperating. Vernon Stinebaugh, director; George Dasch, guest conductor.



Chicago Youth Orchestra in Second Concert

The Youth Orchestra of greater Chicago, consisting of 100 members, played its second concert in Orchestra Hall late in March. A large audience was enthusiastic in its response to an ambitious program. The organization will be in residence at the University of Illinois for two weeks during the summer session to serve as a laboratory for advanced students in instrumentation, orchestration, and conducting. Harold Finch is director.

B-O-V FESTIVALS

TRI-STATE FESTIVAL
Many Famous Conductors

The sixteenth annual Tri-State band, chorus, and orchestra festival was scheduled for April 15-17 at Phillips University, Enid, Oklahoma. Visiting conductors, judges and lecturers included Raymond F. Dvorak, Dr. Frank Simon, Dr. J. E. Maddy, Dr. A. Austin Harding, Ferde Grofe, Dr. Archie Jones, Dr. Earl D. Irons, George C. Wilson, George F. Wingert, William F. Ludwig, Jr., Bill Sears, William Jack May, Leopold Liegl, and others. Last year over 6,000 school musicians participated. Milburn E. Carey is manager of the festivals.

CENTRAL CALIFORNIA
Festival Attracts 4,000 Musicians

Over sixty schools competed at Fresno March 18-20. Adjudicators included Clarence Sawhill, George Wing, Alex Zimmerman, Thomas Egan, Benning Dexter, Chester Mason, J. Russell Bodley, Virginia Short, Floy Young, Erwin Ruff, and Wilbur Schowalter.

The festival committee consisted of Elwyn Schwartz, chairman; and Helen Johnson, Carl L. Kronberg, Arthur Berdahl, Lyle La Rette, Norman Zech, Malcolm Davison, Wesley Moore, Ione Hooker, Ralph Bredenberg, Herbert Stephens, Clarence Heagy, and Al Sessions.

A concert by the All-Southern California Youth Symphony under the direction of Purcell Mayer concluded the festival.

—o—

Music is God's gift to man, the only art of heaven given to earth, the only art of earth we take to heaven.—Walter Savage Landor.

BOOKS

"Music Lovers' Quiz," Cecil Hunt. Belwin, $1.00.

To which famous composer is M. Molotov related? Who said "Music is the only sensual pleasure without vice"? What was Johann Strauss' relation to Richard? (None!) Who was Mozart's wife? What famous comedian conducts a classical orchestra?

The sub-title to this little paper-bound booklet is "2000 teasing questions," with answers in the back of the book. Informative, perhaps entertaining. Read it. Use it occasionally in class work, or perhaps even as the basis of a game or so at a party.—R.C.

NEW SELMER CATALOG

The first new instrument catalog published by H. & A. Selmer (Elkhart, Indiana) since 1939 has been released. It features color illustrations and detail drawings. Specially mentioned are the hermetically sealed bell of the latest saxophones, new voicing adjustments, and offset keys for easier playing. Note is made of the fact that a tolerance of one-thousandth of an inch is used in the manufacturing precision of the Signet clarinet.

SOUTHEAST MISSOURI

George C. Wilson of the University of Missouri and Theodore Paschedag of West Frankfort (Ill.) were guest conductors at a series of festivals at Wardell, Parma, and Chaffee. Sponsoring organization was the Southeast Missouri High School Band Association, with a membership of 22 schools. R. L. Morris is president, and W. Larkin Giddens secretary.

Davidson College Band Tours Southern States 1,800 Miles

James Christian Pfohl and his concert band (Davidson College, North Carolina) recently appeared in cities in Georgia and Florida.

Program featured Purcell, Bach, Vaughan Williams, Milhaud, Beacham and Morton Gould.

HANDY OIL KIT

Coming in one handy carton is an asortment of oils for all purposes including valve oil, slide oil, key oil, bore oil, "No-Stick" for pads, metal polish, and lacquer polish. The kit is a compact unit suitable for the director's office or rehearsal room. H. & A. Selmer, Elkhart, Indiana.

SOUTHERN CALIFORNIA

Mammoth Festival-Competition

Approximately 2000 young Southern California musicians of junior college, high school, junior high school and elementary ages participated in a massed band concert, the feature event on the closing day of the 13th Annual Southern California Music Festival held in Fullerton, California, April 16, 17, 23 and 24. This concert, presented in the Fullerton Stadium before 5,000 people, climaxed the four day festival in which more than 4,000 students participated. The festival featured five concerts by four highly talented musical groups besides competition between soloists, ensembles, orchestras, baton-twirling drum majors and majorettes, and marching bands.

Guest conductors and judges included Ralph Rush, Clarence Sawhill, Truman Hutton, Purcell Mayer, Thomas Egan, T. Shugart, Maurice Faulkner, Patton McNaughton, Elwyn Schwartz, Fred Ohlendorf, William Knuth, John Vincent, O. C. Conn, and William Gould. George W. Burt, Fullerton, was festival chairman.

BRONSON HEADS BANDMEN

Col. Howard C. Bronson was elected president of the American Bandmasters Association at their 14th annual convention at Sioux Falls, South Dakota, March 20. He is also president of the Sousa Band Fraternal Society. Col. Bronson, U. S. A., retired, was chief of Music Branch, Special Services, War Department.

Sell your old equipment with a classified ad.—see page 48.

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Shall the Alto Clarinet be Eliminated?

A SYMPOSIUM

Edited by Traugott Rohner

II

In our March-April issue nine outstanding authorities were quoted in answer to the question given in the title above. These persons were Joseph E. Maddy, George E. Waln, Carleton L. Stewart, Mark Hindsley, Raymond F. Dvorak, Irving Tallmadge, Domenico DeCaprio, L. W. Chidester, and Clarence Sawhill. Six of these nine are in favor of eliminating the alto clarinet from school bands and ensembles, two preferred not to say either "Yes" or "No" and one of these experts definitely prefers to retain the alto clarinet.

Since then several additional responses have come in from equally famous authorities. In addition, a poll of one thousand school band directors is in the process of being completed to indicate their wishes and preferences in answer to this important question. Several manufacturers of alto clarinets have shown considerable interest in this problem.

The policy of The Instrumentalist is not to take sides, but to present the facts and figures as fairly as possible. The evidence of the experts is sharply opposed in certain instances. The replies quoted below are from authorities whose opinions are based on experience and careful thought.

WILLIAM D. REVELLI, conductor of the University of Michigan bands, writes:

1. The alto clarinet is a vital necessity to the instrumentation of our Concert Band.

2. The range of the soprano and bass clarinet are ample to take care of the alto clarinet's register. It is ridiculous to think they substitute, since the tone quality is quite different. The violin and cello could take care of the range of the viola; hence, why not eliminate the viola?

3. The inherent weakness of the alto clarinet is not in the instrument itself, but rather in the manner in which it is used, or I should say, abused.

I would recommend that our high school bands employ four to six alto clarinets, and to interest some fine players, rather than the student who has no talent. The function (of the alto clarinet) in the present band is practically worthless, because it is used to develop clarinet parts and is seldom given an opportunity to speak for itself. . . . It is my ambition to have some day eight alto clarinets and eight bass clarinets in our Concert Band, and to have parts specially arranged for them so that they are not merely duplicating other clarinet, bassoon or baritone sax parts.

GUSTAVE LANGENUS, eminent clarinet teacher and virtuoso:

1. The alto clarinet is not inferior to the bass clarinet. No doubt it is inferior to the soprano instrument. . . . The alto has an edge over the bass, inasmuch as it has plenty of volume in the higher register, whereas the bass is notably weak.

2. True, the register of bass and soprano are bridged. Just the same, the alto can play a fifth below the soprano, which is very important to the composer or arranger when writing for clarinet quartets or other small ensembles.

LOUIS G. WERSEN, Executive President of the National School Band, Orchestra and Vocal Associations Board of Control; and director of music education, Philadelphia public schools:

1. Since many bands have purchased them, it would seem unfair to eliminate the alto clarinet part from the score, which would make this bit of equipment obsolete.

2. With a good instrument and a competent player, I have found the alto clarinet a welcome addition to the woodwind section. However, it must be admitted that it is difficult to find a satisfactory instrument, which, I feel, is a manufacturing fault.

3. By transcribing the second and third clarinet parts for first and second alto clarinets, considerable reenforcement is given to the tone and chordal balance of the clarinet section.

4. It is a serious problem to consider the discontinuance of any instrument for which public funds have been expended on the recommendation of the band leader. It may be well to stress how better to use the alto clarinet.

Lt. Col. HAROLD B. BACHMAN, Executive Officer, Special Services Section, Headquarters Fifth Army; formerly director the "Million Dollar Band:"

In my opinion the alto clarinet is the weakest member of the clarinet family. The range of the clarinet is such that an alto voice to provide a bridge between the B♭ clarinet and the bass clarinet appears unnecessary. There are very few modern arrangements for concert band in which the absence of the alto clarinet from the ensemble would make an appreciable difference.

L. BRUCE JONES, director bands, Louisiana State University; formerly president, National School Band Association:

My answer is "NO" for these reasons:

1. I would not like to eliminate the tone color of the alto clarinet.

2. In a number of our better bandstrations, the alto clarinet is an integral part of the arrangement and essential to its proper performance.

3. Many thousands of dollars have been invested by high school and college bands in the alto clarinet and in arrangements using the alto clarinet.

My suggestions for improving the present situation are as follows:

1. Make mechanical improvements, particularly in the instance of mouthpiece and reed, to improve the tone quality particularly of the clarion register.

2. Score for the instrument as follows: (a) Keep the parts generally within the chalumeau register; (b) use it to support and give added timbre to the third and fourth clarinets in unison or in divisi when scoring as for the violas in unison or divisi; (c) use it similarly with the bass clarinets; (d) use its tone color; first as a bridge between the B♭ soprano and bass clarinets; second, to blend with either or both the B♭ soprano or bass clarinets in order to get new composite tone

A new E♭ alto clarinet AS EASY TO PLAY as any B♭ clarinet made!

Already on display in some music stores, the new Leblanc alto clarinet is as much an innovation as the recently announced bass clarinet.

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Both in response and technique, the new Leblanc alto clarinet is as easy to play, as flexible in scale as any B-flat clarinet made. Here's why:

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KEYS NOW IN EASY REACH . . . even for young students. All keys are *much closer* together—practically the same as a regular Bb clarinet. No other alto clarinet is so easy to play . . . requires so little in special playing techniques. All keys are hand-forged; stay in adjustment longer.

SEE YOUR LEBLANC DEALER TODAY!

It may take months before the new Leblanc alto clarinets are generally available in all music stores. If you are in the market for one or several alto clarinets this year, we urge you to see your Leblanc dealer today—so you can be one of the first to see and try this alto clarinet that truly marks an epoch in the history of woodwinds. If you don't know the name of your nearest Leblanc dealer, write to . . .

LEBLANC

KENOSHA, WISCONSIN

colors; (e) to serve as a bridge between the saxophone and clarinet sections, and between the baritone brass and the clarinet sections; (f) as an individual tone color to add to alto, tenor or baritone saxophone, to get new composite tonal colors.

3. To score properly for alto and bass clarinets would give most of the secondary school and college bands in the country four to eight low clarinets (wind celli). To do away with the alto clarinet would reduce the number of these instruments for most of us by 50%, leaving us with only two to four bass clarinets (wind celli).

NILO HOVEY, outstanding expert and writer; director of bands, Arthur Jordan Conservatory:

The alto clarinet undoubtedly contributes less to the tone quality of the modern concert band than any other instrument. In addition, it has less value as a solo instrument. But there is something very final about the word "eliminate". I am not certain that we are ready for that action.

As yet, no one has issued an ultimatum that the alto clarinet must be included in the instrumentation of any band—large or small. No organization suffers a penalty in concert or contest performance due to the absence of the instrument.

Why do we compare the utility value of the alto clarinet with that of the bass clarinet—or the tone quality with that of the soprano in B♭? There is little or no argument on these points. Admittedly many a director did not use available funds to best advantage when he purchased an alto in preference to a bass clarinet or a bassoon.

Has it been suggested that many of the existing alto clarinet parts are not written so as to utilize the best register of the instrument? What happens to the material (much of it excellent) that is available for mixed quartettes? Are we certain that publishers will revise and reprint these publications so they will be playable by three sopranos and a bass?

Possibly we in the teacher-training institutions can help find a long-range solution by better acquainting prospective teachers with the usefulness (or lack of usefulness) of the various instruments.

JACK FEDDERSEN, executive vice-president, H. & A. Selmer, Inc.:

I think most manufacturers who are tooled up to build alto clarinets will stand ready to supply them as long as required. Yet, I am sure most manufacturers would agree that it is an unprofitable item due to the small demand . . . strictly a service item, and would not be the least bit perturbed if it were eliminated.

On the other hand I think most manufacturers would join me in opposing adoption of the F alto clarinet. Any superiority it has would be minor. . . . (It) would require the investment of many thousands of dollars in new tools and equipment. Then there would be a period of at least 10 to 15 years . . . while publishers were in the process of getting parts changed over from E♭ to F . . . and you would still have an instrument which offered little advantage.

Additional evidence submitted by other authorities will be published in an early issue of The INSTRUMENTALIST, together with the results of an independent poll of 1,000 representative band directors. Meanwhile, the vote of the experts is as follows:

For eliminating the alto clarinet, 7; against, 5; not sure, 3.

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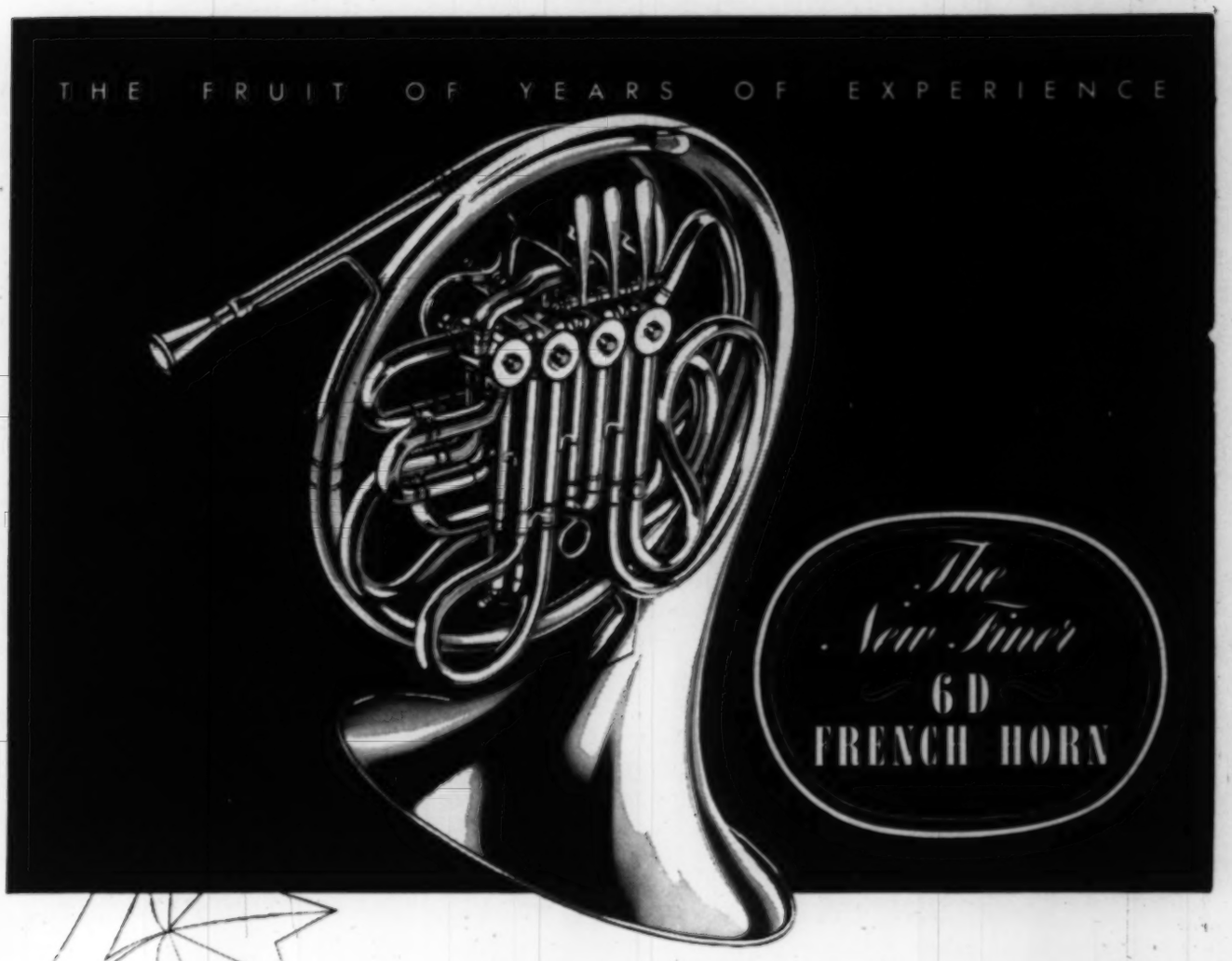

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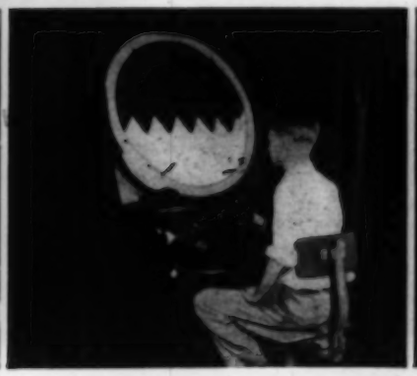

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IN THE BEAUTIFUL BLUE GRASS REGION OF KENTUCKY

SOUTHWEST FESTIVAL
Dallas, Texas, April 23-24

The third annual "Highlander Invitational Festival," announced for April 23-24, was expected to involve an estimated 3,500 participants from Texas, Oklahoma, Arkansas and Louisiana. This institution is non-competitive, and charges no entry fee. Emphasis is based on performing experience and criticism.

Bands, orchestras, choruses and clinics this year were under the leadership of such personalities as Rose Marie Grentzer, Paul Rolland, Peter Tkach, George C. Wilson, Brooks Morris, Robert B. Stuart, Forrest Standley, Arthur Lewis, James Patterson, and A. Clyde Roller. The committee was headed by Flora Lee Pope and backed by superintendent W. B. Irvin.

The festival was climaxed by a spectacular pageant based on the theme of "One World Through Music."

NEW JERSEY CITY HAS ALL-GIRL BAND

Herman Toplansky, director at Battin High School, Elizabeth, New Jersey, has a 70-piece band, all girls. What's more, he has to start teaching his players "from scratch" when they enter high school. A man with charm, patience and persistence, he finds it takes a little "selling" to give girls confidence with the sousaphones. His chief talking points are that girls can play as well as boys, that they can use their training after they are through school, and that, above all, it's fun to play. In spite of the fact that his musicians come in sections, making it almost impossible for him ever to have the whole group together, the annual concert was scheduled for April 21 with all the confidence of a regimental organization.

LOUISIANA STATE BAND CLINIC

L. Bruce Jones, director of bands at Louisiana State University, lately conducted a clinic which will doubtless be made an annual affair. Participating were the LSU Concert Band, the LSU Varsity Band, and the East Baton Rouge Parish Select Band. In attendance were directors and representatives of music firms. Much new band literature was read, including all music on the 1948 state list. Jones' Concert Band was acclaimed by those in attendance as second to none in the nation.

SUMMER ACTIVITIES

One of the newer summer camps is the Pacific Music Camp, Stockton, California. The staff numbers about sixty-five, including some twenty artist-teachers and conductors. Last summer the roster of celebrities included Constantine and Vladimir Bakaleinikoff, Leo Kopp, George F. Barr, Frank Mancini, Ralph J. Peterson, John Daggett Howell, David T. Lawson, and others. The gates will swing open to the coastal area for the third time June 22.

The VanderCook School of Music, Chicago, long known as an instrumental stronghold, announces an instrumental and choral program for college and high school students opening June 21. Noble Cain heads the list of choral clinicians. Lee Petersen is the new and active coordinator of courses.

The Petrie Band Camp on Lake Winona at Warsaw, Indiana, has made arrangements with the University of Indiana whereby credit toward degrees may be earned at the camp. University staff members will be in residence this summer. Lt. Col. Harold Bachman, Guy Fraser Harrison, Frederick Fennell and Russell Harvey are featured in the courses starting July 4. There will be a tour to an Elkhart band instrument factory.

Kent State University, Kent, Ohio, announces a band clinic for high school students July 12 to 23. Faculty includes Roy D. Metcalf, director at Kent; and George "Red" Bird, Roger Lee, Mary Evelyn Thurman, and Karl Thurman, featuring drum majoring, flag swinging and gun spinning.

Opera Star Solos with School Band

Dorothy Kirsten, soprano of the Metropolitan Opera company, sang the "Jewel Song" from Faust and "Ah Fors E'Lui" from La Traviata, accompanied by the band of Lenoir, North Carolina, under the direction of James C. Harper. Special traffic details were called out on account of the huge crowds. Even the nearby railroad agreed not to whistle during the concert. Miss Kirsten was surprised and pleased with the work of the band in handling her accompaniments.

WHERE WILL YOU BE NEXT FALL?

Do not send us your summer address. Our next issue will appear at the opening of school in the fall.

When moving to a new position, readers will help the cause of music education by providing the following information:

(1) Your name, (2) your old address, (3) your new address, (4) new position and title, (5) name of your predecessor, (6) his new location, and (7) name of successor and former location, if known

Your September issue may not reach you if you move and do not notify us in advance, as magazines are not forwardable without special arrangement with your local post office. Do not miss a single issue.

The expiration date of each subscription is marked on the wrapper. If your label reads "lymay48" your subscription was for 1 year and expires with this issue.

Renewals and changes of address should reach us by August 1.

NORTHEASTERN ILLINOIS

11 Grade School Orchestras in Festival

Eleven elementary school orchestras in the suburban area near Chicago combined their efforts in a festival in Maywood, Illinois. During the day string soloists, ensembles and the orchestras played for criticism. No ratings were given. In the evening a concert was given by the 100 best players from the various groups, and several outstanding soloists and ensembles, picked by the judges. Russell S. Suppiger of Maywood was festival chairman.

NEW SOUSAPHONE CHAIR-STAND

Harry Wenger, who for the past eighteen years directed bands and orchestras in Minnesota and Iowa, has taken the backache out of Sousaphone playing by inventing and marketing the Wenger Chair-Stand. The smallest of fattest player can play any E♭ or BB♭ brass bass horn without supporting an ounce of the instrument's weight (we tried it). Whether the player sits or stands, the instrument retains correct playing position. Adjustable to all sizes and shapes of kids and horns. Wenger Equipment Company, Owatonna, Minn.

Clarinet Keys "Guaranteed Forever"

Clarinet keys used on both expensive and school grade instruments are announced as made from nickel silver to give great strength. These keys were first produced for the Armed Services, where they were thoroughly tested in use. Penzel-Mueller, 3611 33d St., Long Island City 1, N. Y.

OLD INSTRUMENTAL MAGAZINE

The Swiss publication "INSTRUMENTALMUSIK" has been published bi-monthly since 1912. This periodical is published in German, French, and Italian. It serves as the official organ of the Swiss Confederation of Music Societies, the Swiss Drum Corps, and the "chefs" of music, with a major emphasis on instrumental music.

FROM A FATHER

On the Occasion of his Child's First Music Lesson

"Today you are to receive you first music lesson.

"A man named Plato said: 'Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul.' Some day you will better appreciate what he meant.

"Music is no cure for our personal ills or the failings of this world, but it is a wonderful tonic for trouble.

"Music may never have won a battle, but it has certainly won over many an enemy.

"I cannot promise that the multitude will applaud your music—it may never be heard beyond the room. I cannot honestly say to you that music will insure your livelihood—many worthwhile things do not pay in material gain. I cannot tell you that your playing or your appreciation of music will often fill others with awe, but it will command respect.

"We do not give you music lessons because we expect a return in fame, money or plaudits.

"Today you begin a new and exciting adventure. We, the so-called 'grown-ups' in your life, are a little envious of you, and we are certainly proud!"

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INSTRUMENTAL CAMPS

On this and the two preceding pages are advertisements of seven of the nation's leading band and orchestra camps. The facts and trends implied are of significance to all instrumental music educators.

EDUCATIONAL BRIEFS
From the Nation's Capital

War is not imminent. At least not for two or three years, according to educators close to the nation's pulse. There is no need for jitters or panic.

Within the next five years 12 million television sets will serve 40 million people. (We want a story on the first school band or orchestra to be televised.)

A series of local and community junior and senior colleges will come into being. New York state has passed legislation to start the ball rolling. Music directors must be provided for these new institutions.

Higher institutions are more favorable to the development of musicians than ever before. They are turning out composers in numbers unparalleled in our musical past.

Oliver Simms, organist of the Day Star Baptist Church, arrived to find the keyboard cover of his organ had been screwed down by a faction trying to oust him. He got a screw driver, loosened the cover, and played a discord every time the minister tried to speak. Police were called to halt the ensuing scuffle.—*United Press.*

PLASTIC REEDS BANE OR BOON?

ROBERT E. LOWRY
Morningside (Iowa) College

WHEN our bands are placed on the platform for performance, I'm afraid we must unanimously admit that our reed sections take the brunt of criticism in comparison with the brass choir. It can't be that all of our reed players are of inferior mentality, nor does it seem feasible that all of them missed that hour practice period last Tuesday while "Johnny" was warming up his trumpet. Still those "cruel critics" suggest: "improve tone quality in reed section"; "too many cadenzas of the 'squeak' variety in clarinets"; "faulty intonation in the high register"; and so on.

While remedies for the situation are major problems, the reasons for our headaches are quite simple. Many band arrangements ask our clarinet sections to take over the technically awkward violin from orchestral transcripts. But more important, we must admit that in spite of Mr. Boehm, the clarinet still possesses four distinct registers of tonal quality that must be balanced, and the physical makeup of the instrument inevitably presents too many problems for the young student to acquire any degree of perfection without specialized guidance.

Are we to settle back with our admitted miseries, or is it our job to keep constantly alert for innovations that may ease our woodwind worries?

Gone Forever?

As far as most directors are concerned, plastic reeds are dead and buried. They won't allow them to be used in their bands and they have concluded on the basis of reed tests made with early qualities of plastic, that they have no place in school or professional work.

I was of this same opinion until recently. Walking into a local music store, I met a friend of mine who has become associated with a leading instrument and accessory firm. As soon as I learned of this new connection, I told him I had a complaint to register. I asked him why they insisted on supplying plastic reeds with their clarinets as standard equipment. In fact, I told him that in my opinion, this was like selling a Cadillac and filling the gas tank with kerosene!

Realizing we had struck a touchy subject of differences, I must now thank my friend and congratulate him upon his kindness to my vanity in maneuvering me smoothly to a studio in the store. In due course, I found myself suspiciously testing a new plastic reed. Not one, but many of each graded strength.

My first pleasant surprise was the feel of the reed to the embouchure, as heretofore tested plastics had seemed foreign to touch and tongue. When I had discovered the strength reed adapted to my particular 'pet' mouthpiece, the music dealer, Mr. Sheffield, cooperated by making some recordings of my playing with both types of reeds. It's a 'believe it or not,' but after calling in outside judges to distinguish between the two, I must admit that I found it difficult to identify any difference in tone quality in my own recordings!

My Face is Red

Having harpooned plastic reeds in the course of a good many clinics I have participated in around this territory, this admission of test results becomes a bit embarrassing; however, with the hope that my experience will arouse curiosity in some of our clarinetists of tomorrow to the extent of conducting tests of their own,—I righteously hide my pride.

We, of course, realize the many varieties in consistency of steel produced from a hard brittle to a soft malleable. More so in plastics, because of its comparative newness, do we find many types. On the basis of present personal tests with many students, I'm prepared to state the following conclusions:

1. That the endurance and uniformity of plastic reeds over a long period of time greatly reduces the selection and care that goes hand in hand with cane reeds.

2. That, if a person has picked a plastic reed of sufficient strength to match the mouthpiece facing, it is extremely difficult to determine whether they are using a cane or plastic reed from the standpoint of tone quality.

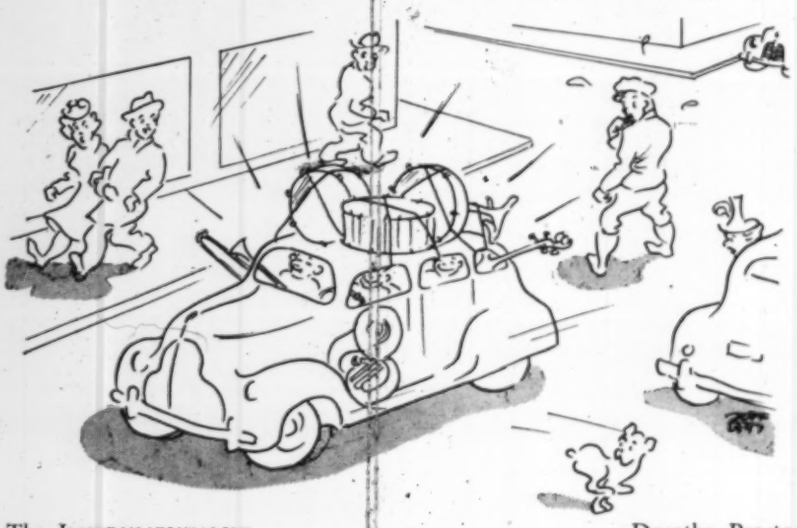
3. That, if the above statements are true, it is logical to assume that some types of plastic reeds can serve as a valuable asset in beginner woodwind classes. The percentage of playable instruments at any given beginners group meeting is greatly increased when they are equipped with plastic reeds. That plastic reeds do not become soggy and soften with use, which inevitably weakens embouchure instead of building it, is an advantage.

4. That plastic reeds are very fine for marching bands and outdoor performances where cane reeds dry out, warp and become unplayable, and are so easily ruined by coming in contact with clothing.

5. That plastic reeds are ideal for doubling instruments where quick changes have to be made.

Many of us in the music profession might not live such a pleasant life if we were doctors and insisted on prescribing the same tonics and medicines today that were traditionally accepted a hundred years ago. We are one and all aware of the backing that our specialized doctors receive in medical research towards improving our health. So why should not we, as musicians, at least back up our fellow research men who are trying to simplify our problems by giving their results careful consideration?

"I GUESS THEY WON ALL THE FIRSTS"



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UNUSUAL FLUTE FINGERINGS

Compiled by George Waln

Recently two letters have come to me requesting the fingering for the highest B♭ to C trill. This prompted the listing of a few fingerings which are not often found in the usual flute chart.

1. Trill high F♯ to G♯: Use regular fingering and trill with 1st finger and thumb of left hand.

2. Trill high A to B: T, 1, 2, 3/1, 1st trill key, and the low C key. Trill with left hand "2" and right hand "1." Takes good embouchure.

3. Trill high B♭ to C: T on B♭ lever, 1, 3/2, 3 and C, C♯, D♯. Trill with "T."

4. For a "pp" high F♯ try T, 1, 3/3 and C♯ key.

5. For a nice high B "pp" try T, 1, 3/3, both trill keys and low C.

6. Trill high G to A: T on B♭, 2, 3/2, 3 D♯ key. Trill with 3rd finger left. (Start the G with regular fingering)—difficult. A flute with the C♯ trill key has no difficulty executing this trill.

RECORDS KEEP COMING

In spite of the ban on the making of phonograph records, new records are constantly appearing on the market. They come principally from Canada and Mexico. Principal manufacturers are the foreign branches of American phonograph companies.

Meet the Author

LLOYD VANCE FUNCHESS is state supervisor of music for Louisiana, having been on the state staff since 1937. President, Southern Division Music Educators National Conference. Taught in Louisiana State University, 1929-37. Director of music, Louisiana State School for the Blind, 1932-37, and originator system of Braille making it possible to use eight fingers in reading. Graduated Louisiana State University (A.B., B.M., M.A.) and Teachers College, Columbia (Ed.D).

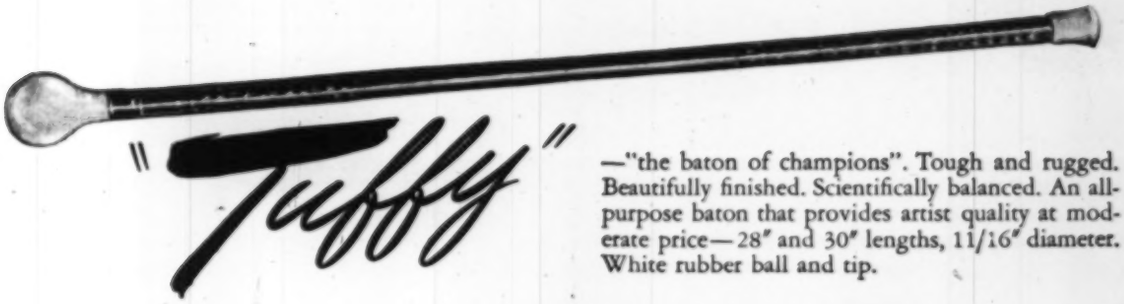
ROBERT E. LOWRY is woodwind instructor and band director at Morningside College, Sioux City, Iowa. Plays first clarinet with the Sioux City Symphony, and solo clarinet with the Monahan Post American Legion Band (seven times national champion band of the Legion). As a student, won superior national contest ratings on B♭ clarinet, alto clarinet, and saxophone. Spent three and one-half years in military service as Navy musician.

LOUIS POTTER is assistant professor of music at the University of Illinois (Urbana). A distinguished 'cellist, he was a member of the Baltimore Symphony. Formerly taught instrumental music in Washington, D. C., public schools, and was assistant director of civic orchestras there. Teacher of 'cello at Interlochen. Appeared in recital and concert in New York, Baltimore, and other cities. Studied at Peabody Conservatory with Bornschein and Strube. Played in ensembles under Weirtz, Deak and Jacobson at Julliard.

CHARLES BOARDMAN RIGHTER is associate professor of music and director of bands at the University of Iowa. Was supervisor of instrumental music Lincoln (Nebr.) public schools, 1919-30; taught violin and instrumental methods at the University School of Music, 1921-30. Past president, North Central Division Music Educators National Conference. Author, *Success in Teaching School Orchestras and Bands* (Schmitt), and *Gridiron Pageantry* (Carl Fischer). Studied University School of Music (Mus.B.), University of Nebraska (B.F.A.), and graduate student of Czerwonky and Sevcik.

JOSEPH SKORNICKA was a Major in the U. S. Army, serving as Director of Special Activities. He is now in charge of bands in the Milwaukee schools. He has served as conductor of the Symphonic Band of that city, and assistant conductor of Milwaukee Civic Symphony. He is also a creative artist, and an educator with unusually broad training and background.

LESLIE SWEENEY is the talented teacher in the high school at Chico, California. Studied in McPherson and Bethany (Kansas) Colleges, and obtained degree from University of California (Berkeley). Solo cornetist in University band, and played professionally. Toured the Orient, via freighter. Superior rating in state contests. Writing a book on cornet and trumpet playing.



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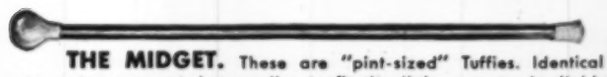

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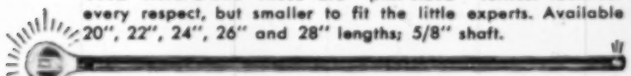

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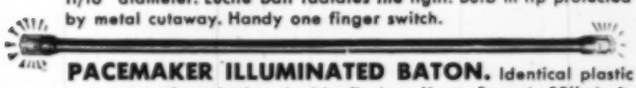

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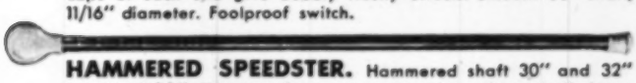

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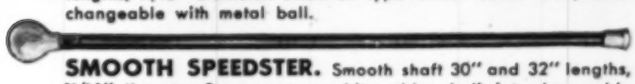

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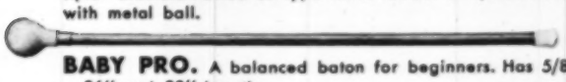

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Why Not More Conductors Scores?

Our survey shows nearly all band directors want full scores. We can put the blame on the publisher if we like, but let's be sure it doesn't boomerang.

Reported by
TRAUGOTT ROHNER

EXACTLY 93.5% of the directors voting *want and will pay for full scores of all numbers for band* except standard marches and novelties. Yet there still continues a stream of ineffective, inadequate, and unwanted condensed scores and 'lead' sheets!"[1] Why, then, do publishers not print more full band scores?

It is not necessary to enumerate the many advantages of a full score. Actually, we should have a *full* score for *all* band, orchestra, and ensemble music. Rehearsal efficiency is at the core of the arguments in favor of this.

A major argument against printing full scores is the expense. There are as many notes in a full score as on all the separate parts combined. But, we counter, "the directors will pay for full scores." Don't the publishers read our magazines? Are they not aware of our requests? Why it is that we do not have at least more scores for concert band numbers? What is the prospect for the future? What do the publishers say?

The Publishers Speak

A letter was sent to the leading publishers of band music requesting facts, figures, and ideas in answer to some of the above questions. The publishers were assured that their identities would not be revealed. The answers they submitted are revealing.

Publisher A: "It has been my experience that a very small percentage of band directors ask for or can use, full scores. Part of the cause may be attributed to the fact that we have not published scores in full instrumental form, and part due to the fact that these people have not the background for this type of material, as yet.

"With the coming generation of conductors, however, I am sure that this is going to be changed. Our demand for full scores now comes from the teacher training institutions, and from the seasoned musicians of advanced training. When the demand is great enough that the added cost of production is cared for, the full scores will be printed."

Publisher B: ". . . we have found that, at the most, one full score will be ordered to every ten full or symphonic band copies, and in many instances, the average is a great deal lower. For example, on (a favorite concert number listed by name) the average sale of band copies amounts to several hundred a year over the last fifteen years, whereas, the full score sold from ten to fifteen copies per year."

Don't Pay the Cost

Publisher C: "I am sure that every publisher wishes, as we do, that '93.5% of the directors want and will pay for full scores . . .' As you probably know (company name) was the first publisher to issue full scores for band. I can tell you in all honesty that not one of them has ever sold enough copies to pay for the cost of publication. I don't believe that any Class A band number ever had a greater sale than _____, (yet) I learned only recently that the first edition of the full score was never sold out."

Publisher D: "I have taken a little time to go over the stock of numbers having full scores and have arrived at a figure approximating four full scores (sold) to every ten copies. This is a general average of all numbers having full scores and while some of them run 50%, none will sell more than that."

Publisher E: "I have your interesting letter . . . on the subject of full band scores. It proved more interesting to us in view of the fact that we have recently announced a policy whereby we will provide a full score for every band number published in the future by this company.

Can't Read Full Scores!?

"I feel that at the present time the full score position is treated differently by two classes of directors. On one hand there is the band leader who has come out of school, let us say within the last ten years. We find these men to be definitely full score conscious and prefer to buy music that is available in this way. On the other hand, the greater majority of those directors who might be classified as the veterans of teaching, do not have any particular desire to buy full scores for the simple reason that they cannot read them or they do not know how valuable they can be to them."

Publisher F: "Based on our sales covering the last six months of 1947 of the band numbers which include full score, the percentage of sales of full scores is from 14 to 25% of full band sets. In the case of one number, the percentage was 52%, but this was one of the required contest numbers."

Publisher G: "The results I got were rather astounding to me, as I am sure they will be to you. On a work like (a great band favorite) of which we sold several thousand sets, the percentage of sales of full scores never amounted to more than one such score to a hundred sets. I for one, have always liked the idea of issuing full scores since I have felt that the band should be on a par with the orchestra."

Publisher H: "I acknowledge receipt of your letter and all I can say is, congratulations—'you certainly are on the job and on the beam.'

"About ten years ago, I don't think it's any longer, the full score panic broke loose; and when I say panic, I mean that at meetings of bandmasters and clinics conducted by college bands, the full score debate broke out with tremendous force; everybody wanted

[1] "600 Directors Can't Be Wrong!" by Chester Travelstead, page 5 of the November-December, 1947, issue of The INSTRUMENTALIST.

full scores, if for no other reason than to create an atmosphere of letting the world know that everybody wanted them, could read them, and was going to buy them. However, exactly the opposite happened—and again I am referring to ten years ago. Today, conditions have changed."

Publisher H now sells a symphonic band copy with a full and condensed score for only 75c more than the same without the full score, thus encouraging the sale of full scores.

Conclusions

The publishers do listen to what we have to say; they are our friends. They will print anything that will sell but they cannot afford to print scores which we will not buy. As more directors are being trained to use full band scores, the demand is increasing so that the day will arrive when all band music will have full scores.

Could it be possible that a good deal of the blame for the scarcity of full scores belongs to us? Do YOU request a full score for every number you buy? Apparently not 93.5% of you. How else can one justify the "93.5%" figure against those given by the publishers? (The "93.5%" figure is accurate, representing 600 band directors selected at random. Their signatures are attached to the questionnaires on file.) Similarly, the quotations from the publishers are on file. Perhaps some of us will vote "YES" to a question concerning full scores, but forget to request a score for EACH number we buy? Every request and every purchase is a real vote FOR the full score, while every omission is a vote AGAINST it.

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**We want audiences to listen—
should the players learn to listen first?**

THERE is one common goal toward which every good music teacher is striving—the result of his efforts must *sound* good.

Oh well, of course, there are those instances where the composer is striving specifically for a definite effect, and the music doesn't sound good. But even here, the successful presentation of this effect depends largely upon the attention to detail and the careful musical interpretation of the composer's intentions. So it is in all cases. What, then, can be used as a criterion to determine whether or not a thing sounds good?

If it sounds good, it must not be bad—if it sounds bad, it must not be good—if it sounds good, it must be good.

Now think this through and give it a try. Apply it first to that organization which is your ideal. What do you find? Well, it sounds good. But what makes it sound good? In the case of instrumental groups, the instrumentation is good; the balance of parts is good; the intonation is good; the quality of tone is good; the interpretation is good; the tempo is good; the rhythm is clean and accurate; and above all, each player has accepted his individual responsibility as a challenge, and he is meeting that challenge with a determination that his efforts will contribute substantially to the success of the organization of which he is an integral part.

Apply it next to another organization—one with which you are not so well impressed. There, you see, it doesn't sound so good. Any one or more of several things can be pointed out as being deficient. The quality of tone is bad; the tempo is slow; the instrumentation is inadequate, and so on. But the fundamental and far-reaching difficulty is that there are certain players who are not accepting their individual responsibilities and who are under the erroneous impression that their contribution is relatively unimportant.

Be a Perfectionist

It is here that teachers must take care. It is here that one of the greatest contributions toward the building of good citizens can be made. Point out to each player the importance of his part. Teach him that he has a part to play and that as long as that part is assigned to him, no other person in the world can play it. Continue to impress upon him the fact that nothing less than his supreme effort will be accepted. Some will say that this is too harsh, and that it is bordering on a discipline which will not be accepted by the players.

The answer to this is "phooey." Find a teacher who challenges his pupils to do their best and does not accept anything less, and you will see one who is a successful teacher and is respected by his pupils. Find a teacher who does not do this and who accepts most anything, and you will find one failing as a teacher both musically and otherwise—one who is failing to gain the desired respect from his pupils.

Let us take care then and build toward better musical organizations, and, at the same time, teach our pupils the proper respect for individual responsibilities. Take your organization apart at the next rehearsal and determine which ones are coming through and which ones are not. Yours is a good organization but try it just the same.

Now, Try This—

When the group has played a few minutes, stop and whistle or sing a few notes of a certain part, and then, ask all those who have that part to play it. You have a unique group, and you are to be congratulated if all the designated players respond to your request. Try it again, but this time stop on some full chord. Sing one of the notes in the chord and ask all those sounding that tone to respond. Good luck.

A number of very fine band and orchestra conductors spend a large part of their rehearsal time teaching the players to sing their parts. See how many of your players can do this. You may rest assured that yours will be a much improved organization when they can.

Too often, the total ensemble effect of a group tends to cause a member to sound pretty good. It is loud; it is fast; it is flashy, and we let it go at that. But, take a number which, because of its popularity, has been played over and over again and one which the group thinks it knows very well. Play it about half through and then, without too much effort, seek out a part which isn't being played satisfactorily. Stop and draw attention to that part. Let the respective individuals know that they haven't put one over on you, even though the total effect sounds good. Let them know also that this total effect would be much better if each of the faltering parts were made to come through.

What is the difficulty in all these instances? In large measure, the players

are playing notes only, and they have no conception whatsoever as to how these notes are fitting in. Even more important, they are apt to be completely unconcerned about the effect these notes are having on the final result.

Let's help them. Let's show them that their contribution is important and necessary and that, for the time being, they are the only ones who can play the parts as they have been assigned. Make it necessary that these parts be played well. Remind the players that the organization is only as strong as its weakest member. Impress upon them that there is something more than just the notes—something of *themselves.*

In brief, teach them to "play with their ears."

—o—

"BANDSTRATION?!"

James E. Van Peursem

It is unfortunate that there is no single word in the English language with which to label "band arrangements" in the same way that the word "orchestration" appears to "arranging" and "arrangements" for orchestra. It is also easy to see why we have tried to find some easier way to say "band arrangement" and while we have come up with "bandstration," if ever there were a bastard word, this is it.

To the verb "orchestrate" we can add the "ing" to make the participle "orchestrating," and we can add "ion" to make the noun "orchestration" but "band" is a verb in our particular sense, and "banding" does not sound as if it would mean just exactly what we want, while "band-tion," or "band-shun," for more or less obvious reasons is not too good either. So we have taken the whole word "band" and added to it the last half of the word "orchestration" and found ourselves with "bandstration." From which it would follow that a "bandstra" would be the opposite number for "orchestra," and "bandstrate" for "orchestrate." Actually, the number of syllables in "band arrangement" is no more than in "orchestration." But it is much more trouble to say "arranged for band" than to say "orchestrate." So "bandstration" offers no advantage, and we do not dare to say "bandstrate," so that leaves us pretty much where we were.

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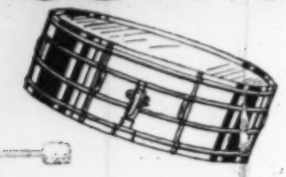

JOHN P. NOONAN
Illinois Wesleyan University, Bloomington

FLAMS

(1) How to do them, (2) How to take them or leave them

A FLAM is defined as a principal note preceded by a grace note, and is used in drumming to broaden or "thicken" the inherent stacatto of the snare drum.

To illustrate by use of words, if a single stroke would sound the monosyllable "tick" a flam would sound "click." You will note, of course, that "click" is a one syllable word; and thus a closed, applied flam sounds as one syllable, and not as "ca-lick" in two syllables. This latter is the sound of the "open" flam when done slowly. The flams are right or left flams, depending upon which stick hits the principal note; thus LR is a right flam, RL a left flam.

The usual procedure for flam production practice is first to assume stick position for a right flam. The left stick is placed two inches above the pad, the right stick eight inches above the pad. The left stick strikes the pad (grace note) and is immediately raised to the eight inch height. The right stick strikes the pad as quickly as possible after the left, but *stays* down in the two inch position, which places the sticks in the reverse of their original position and in proper position for the left flam. To produce the left flam then, the right stick strikes the pad for the grace note, and is instantly raised, while the left stick immediately strikes the principal note and stays down, placing the sticks in position for another right flam.

Practice Slowly at First

The beginner will almost always fail to keep the stick that hits the principal note down, ready to use it for the grace note of the next flam; but he will invariably raise both sticks up, which places the sticks out of position. Therefore, to assure plenty of time to check stick position, start with a quarter note flam in common time, followed by three quarter note rests, so that position can be checked. After control is fairly well attained, add a flam on the third beat, and finally on each of the four beats. The tempo in each instance can gradually be increased until the flam is under control.

Bear in mind, however, that the above method of flam production, done slowly, will produce the open flam, and will say "ca-lick." The next step is to gain speed until the sticks are striking the pad almost simultaneously and sound "click," as one syllable or the applied "closed" flam. This will require a great deal of practice, as it is very difficult to make the right and left flams sound the same width (usually the left sounds more open than the right, and also lighter than the right).

Arrangers are usually of two types as concerns the scoring of flams. The first scores flams "all over the place" while the second scores none, leaving it up to the drummer to place them where they will serve best. I know of many instances where flams have been indiscriminately written and, together with being almost unplayable, add nothing but a distortion of the rhythm, which is certainly not desired. The principal notes are, of course, the rhythmic patterns desired, and must predominate. If flams can "broaden" the pattern, well and good. If not, they are out of place.

Use Flams Judiciously

In the exhibition or drum contest solo, a more free use can be made of flams; but in the band or orchestra they can play havoc with clean-cut rhythm unless first properly written, and then properly played. It is significant that in most big orchestral works flams are sparingly written. In the band and orchestra, however, and especially the band where the tone color is heavier, flams can be used with fine results if properly understood.

In other words, I am trying to convey the idea that they can be left out as well as added. The simple rule is that whenever flams distort the rhythm or "muddy-up" the sounds, then some or all had best be cut out; for clarity of rhythm is the drummer's stock in trade.

It follows that the better the drummer becomes in flam production, the more flams he can add without rhythmic distortion. Even granting this, there are times when the addition of this embellishment is not desired, even though written. Conversely, when a broad, "wide" effect is desired, flams can well be added even though they are not scored.

If we acknowledge, as we must, that the three principal beats in snare drum playing are rolls, single strokes and flams, we can readily see that a lot of practice time must be given to flams. If we can get them to the point where they are evenly spaced and clean, the drummer will experience little difficulty in placing them correctly. The director is the one who can determine if the flams are out of place by the above simple rules.

For the preparation of other rudiments, flam-tap, flam accents, flama-diddle, and so on, it is apparent that clean single flams must be first adequately prepared.

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Ill Only a Short Time

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